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ABSTRACT

If the arts are an essential means for cultural expression, then the study of arts participation is central to the understanding of U.S. culture and its evolution. This document aims to provide an understanding of arts participation at the national and local levels. To this end, the historical development of arts research is summarized and an overview of how to conduct an arts participation study is provided. The document is organized in 4 sections: (1) "Arts Participation Studies and Audience Research Techniques"; (2) "Historical Perspective on Arts Participation Research"; (3) "The Anatomy of an Arts Participation Study"; and (4) "Appendices" which include a sample instrument, an error table, definitions, resources, and a bibliography. (MM)

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A
PRACTICAL
GUIDE
TO

RTS PARTICIPATION RESEARCH

RESEARCH DIVISION
REPORT #30

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PREFACE

Who is in the audience? Who isn't? Why do people participate in the arts? How can more people be attracted to our theaters, concert halls, and museums? Since early this century, the quest for information about the American arts public has sparked countless research efforts – from simple audience surveys to national studies – to gain insight on how Americans relate to the arts. If, as some suggest, the arts are an essential means for cultural expression, then the study of arts participation is central to our understanding of American culture and its evolution.

Interest in arts participation research has grown steadily since the early museum visitor studies of the 1920s. In post-World War II America, while arts administrators continued to seek information about their patrons, a larger constituency of policy-makers, educators, and funders grew active in the area of arts research. Changing demographic, cultural, political, and economic forces began to impact the demand for and supply of arts programs. During the 1970s an emerging focus became arts participation research – the study of both attenders and non-attenders – separate from and complementary to audience research. With a broader context, research began to examine arts participation patterns in relation to the supply of arts programs and facilities, and myriad other issues such as music preferences, arts participation through broadcast and recorded media, and barriers to increased participation. Today, such research is employed by local arts administrators as a resource for advocacy, facility development, cultural planning, marketing, and policy evaluation purposes.

It is the goal of this publication to provide arts managers with an understanding of arts participation research at the national and local levels. To this end, a two-fold approach is taken. First, the historical development of arts participation research is summarized in order to gain perspective on current research. Second, readers are provided with an overview of how to conduct an arts participation study. Thus, the term "guide" is used to reflect the practical applications of the information provided.

This report draws on the experience gained through numerous national and local arts participation studies, especially the nationwide Surveys of Public Participation in the Arts (SPPAs) conducted by the Census Bureau for the National Endowment for the Arts in 1982, 1985, and 1992 and the 12 Local Area Arts Participation Surveys (LAAPS) conducted in 1992 by the Arts Endowment and local sponsors in each area. The first section defines "arts participation research" and discusses the reasons for initiating a study as well as how to structure a successful research effort. An historical perspective on arts participation research is presented in the middle section, tracing the progression of arts participation research in terms of both knowledge gained and methods used. The third section provides an overview of how to conduct an arts participation survey, from design to implementation of results.

Throughout the report and in the appendix, numerous references are provided to a range of research reports, instructional texts, and other publications on arts participation. Given the numerous demands on their time, arts administrators cannot be expected to have the time to follow the arts participation literature nor to possess the technical background to implement their own survey. Therefore the approach of this guide is to assume some level of professional assistance with research, rather than to spell-out every step in a hypothetical survey effort. This approach recognizes the varying research interests of arts administrators in different situations and allows for flexibility in the design of a study. Examples are provided throughout to illustrate a range of research solutions.

Through this publication we hope to expand awareness and understanding of arts participation research and to assist local arts administrators in gaining fluency with the associated vocabulary and concepts. Armed with the background and technical information contained in these pages, the pathway to a successful study should be clearer.

We are grateful to numerous individuals from arts agencies, service organizations, and institutions who shared their research experiences and provided examples of successful and unsuccessful studies; both were helpful. Special thanks to participants in the 12 Local Studies and to

representatives of the Bay Area Research Project (San Francisco), the Audience Research Consortium (Toronto), the Greater Philadelphia Cultural Alliance, the Cleveland Foundation, and others for providing materials and de-briefing their research projects.

More than anything, this handbook benefits from years of Arts Endowment-sponsored research – from the 1977 Audience Studies of the Performing Arts and Museums: A Critical Review (DiMaggio/Useem/Brown) which took stock of early audience research efforts, to John Robinson's Arts Participation in America: 1982-1992, published in October 1993. The insight gained through almost twenty years of arts participation research is vital not only to national policy-makers, but to local arts administrators who strive to understand the dynamics of arts participation in their own communities.

Research Division
National Endowment for the Arts
January 1995

SECTION I

ARTS PARTICIPATION STUDIES AND AUDIENCE RESEARCH TECHNIQUES

Information-gathering is an essential element of good arts management. Since the early museum visitor studies of the 1920s, audience research efforts at the local, regional, and national levels have explored the relationships between audiences, artists, and the institutions that bring them together. While arts participation was a simpler matter in the homogeneous society of America before World War II, the subsequent growth and diversification of the U.S. population has created a vastly more complex panorama. Today, policy-makers, arts administrators, funders, researchers and educators seek a better understanding of the forces behind arts participation and how they are changing or can be changed.

Hebert Research Inc.

COMPUTER TECHNOLOGY HAS GREATLY IMPROVED TELEPHONE SURVEY METHODS.

Cultural diversity, shrinking leisure time, increased competition for disposable income, and other factors influence arts participation patterns in new and unknown ways. Technology, as well, impacts arts participation patterns – both in the home and at the theater. How will the "information superhighway" impact arts participation? In a rapidly evolving cultural environment, the need to re-shape programs, re-focus promotional efforts, and create relevant policies levies a strong charge for thoughtful research.

Arts participation research emerged as a concept distinct from audience research in the early 1970s, when advocates and politicians sought to

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understand more about arts attendance patterns to inform policy decisions. The National Endowment for the Arts conducted Surveys of Public Participation in the Arts (SPPAs) in 1982, 1985 and 1992 – representing the most comprehensive research to date on trends in arts attendance patterns and related subjects. Numerous other national studies have also been conducted by various agencies and pollsters. An historical perspective on arts participation research is presented in Section II of this guide.

At the local level, arts participation research has many applications. For example, survey results can be pivotal in lobbying elected officials for increased budget allocations. Assessing public attitudes about the arts (i.e., programs, facilities, public funding, etc.) can stimulate cultural planning efforts and add force to advocacy work. Measuring trends in arts participation patterns is a critical step in effective long-term policy development and evaluation for local arts agencies, especially in culturally diverse communities. The uses of arts participation research are discussed in detail below. First, arts participation research is defined and contrasted to audience research.

WHAT IS ARTS PARTICIPATION RESEARCH?

Arts participation research focuses on the general population; both users and non-users of all types of arts programs. Three characteristics broadly define these surveys:

- A general population is surveyed, such as all adults living in a certain area. Geographies to be studied can range from small cities or counties to larger regions, states, and the entire nation.
- Some form of random sampling is employed so that results can be generalized to the population being studied. (Random sampling implies that each person has an equal, known chance of being interviewed.)
- The survey includes questions about the individual's participation in various arts activities as well as standard socio-economic and demographic variables such as age, gender, race/ethnicity, education, etc.

Arts participation can include attendance at live performances, visiting museums, galleries or historic sites, reading literature, listening and/or

watching arts programs on broadcast or recorded media, and performing or creating art (e.g., singing, painting).

In contrast, audience surveys focus only on known attenders, often only at one particular arts institution. These surveys are frequently conducted for marketing purposes (e.g., to assess audience satisfaction levels), or to measure the expenditures made by audience members as part of an economic impact study. In 1985, the Arts Endowment Research Division published a manual, Surveying Your Arts Audience, to help arts managers conduct more effective audience research. That publication, much like this one, was intended to raise the standards of research efforts and to promote industry-wide consistency in data collection efforts by establishing common research procedures.[1]

STUDYING ARTS PARTICIPATION

	Audience Research	Arts Participation Research
Methods	Audience surveys, focus groups and interviews, mailing list analysis, etc.	Community surveys (random sample), focus groups and interviews
Research Topics	Satisfaction with programs, reasons for attending, purchase decision factors, etc.	Frequency of attendance, reasons for not attending more often, awareness of arts programs, attitudes about the arts
Primary Uses	Audience development, economic impact, testing promotional ideas, etc.	Advocacy, cultural planning, arts policy development, facility development

AUDIENCE VS. ARTS PARTICIPATION RESEARCH.

The object of arts participation research is to obtain information about the characteristics of people who do participate in the arts and about those who do not. Results are usually generalized from a subset of members of a population to the population as a whole (such as a city or county). Since everyone in the community cannot be interviewed, a random sampling technique is necessarily involved. While other research methods (such as focus groups) can add valuable context to arts participation research, the "general population survey" is the primary vehicle for data collection, and is the focus of this guide.

[1]A similar publication, Visitor Surveys: A User's Manual by Randi Korn and Laurie Sowd, was published in 1990 by the American Association of Museums, and is available through AAM, telephone (202) 289-6578.

Although issues addressed in arts participation surveys vary from project to project, certain "core" questions are common across most surveys. For a more complete discussion of survey design, see Section III. A few of the most frequently included topics are:

- arts participation via attendance at performances and exhibits, via broadcast and recorded media, and through creation of art
- frequency of participation
- awareness of arts programs, facilities, and institutions
- sources of information about arts events
- reasons for not attending more often
- participation in other leisure activities
- attitudes/opinions about the arts
- preferences for different types of arts programs

Surveys covering these and other topics can incorporate standardized questions which have been used successfully in other surveys. A goal of this guide is to illustrate survey questions that have been successfully used in national and local arts participation surveys. The process of designing a survey is critical to the ultimate success of a research effort; there is no substitute for a rigorous and comprehensive research design process. The authors do not advocate wholesale copying of survey questions from any source, although there is much to gain from the experience of others after setting your own research priorities.

WHY CONDUCT AN ARTS PARTICIPATION STUDY?

Usually, *audience research* is undertaken in response to a particular marketing challenge (e.g., to test alternative subscription packages, to measure patron satisfaction levels). In contrast, *arts participation research* is used less frequently as a problem-solving technique and more often to aid in policy development. Results from arts participation research have many potential applications, including:

Evaluation. Assessing the "state of the arts" in a locality or region involves arts participation research. Studying how the citizens of a

specific area interact with the supply of arts facilities and programs can reveal important facts about the local arts system. When similar data are gathered over a period of years, it is possible to ascertain trends in arts participation patterns and begin to answer the question "how are we doing?" For example, communities experiencing rapid demographic change and/or cultural diversification conduct research focusing on the attendance patterns of key groups. Results can bring clarity to arts policy and may be used to support funding appeals for new arts programs, for example.

Influencing Funding Decisions. Research is frequently conducted to ascertain public opinion on a variety of arts-related issues, often in connection with ballot initiatives. Tax-based funding is an important source of income for arts groups in some cities. (For example, in Denver (CO), Fresno (CA), and San Antonio (TX), a percentage of proceeds from various taxes is allocated to arts programs.) As arts advocates seek to build a case for increased public funding, research is conducted to assess public attitudes about the importance of the arts and voters' willingness to support a funding initiative. Similarly, local arts agencies have used results from arts participation studies to strengthen the case for arts education funding, sometimes in conjunction with school board elections.

Survey results, when used to influence public policy, may be subject to a high level of scrutiny, particularly from those with an opposing viewpoint. Understanding the methods of obtaining high-quality data is particularly important when researching public opinion. In addition to exploring current issues, such efforts can add valuable understanding to the arts participation patterns in a community.

Evaluating Proposed Arts Facilities. Planning efforts for new or renovated arts facilities (e.g.,

CALIFORNIA CENTER FOR THE ARTS
Escondido, California

Prior to opening in 1994, management of this new arts complex conducted arts participation research to evaluate the market potential for various types of programming.

A telephone survey was administered to a random sample of 400 area households, probing topics such as frequency of arts attendance, other leisure activities, purchase decision factors, personal values, and attitudes about arts programming. Results helped shape programming choices for the inaugural season, as well as creative marketing approaches and targeting strategies.

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theaters, museums, cultural centers) frequently include a survey research component. Topics covered usually include:

- current attendance patterns/facility use
- perceived need for additional facilities
- preferences for site alternatives
- support of funding alternatives
- concerns about related issues (e.g., safety, transportation)

The developer of a project (e.g., a Community Development Corporation or Redevelopment Agency) usually initiates the research effort, and the local arts agency is sometimes a partner. In a typical situation, research is conducted as part of a feasibility study. Publicizing results from such a study can help build awareness of the project.

ANCHORAGE CULTURAL MASTER PLAN

Anchorage, Alaska

The municipality of Anchorage completed a community cultural plan in 1993. The planning process included a telephone survey of 350 randomly-selected households to measure arts attendance patterns, attitudes about the arts and arts education, preferences for different types of activities, sources of information about arts events, and other topics. Respondents were also asked about their willingness to support increased public funding for the arts through surcharges on movie tickets, video rentals, and cable TV bills.

Results were used to establish a "Quality of Life" Coalition advocating for a stable source of public funds to support arts, culture, libraries, and amateur sports activities.

Obtaining Public Input for Cultural Plans. Numerous local arts agencies have undertaken cultural planning efforts which often involve survey research. In such plans, a community survey may be used to measure frequency of participation, awareness of local arts programs, adequacy of existing arts facilities, attitudes about arts-in-education, funding issues and other topics. The resulting data are used to develop priorities for local cultural development, such as expanded arts facilities, programs and events, etc.

Other topics queried in a cultural plan survey might include sources of information about arts events, general use of leisure time, arts participation through the media, attitudes about a united arts fund drive, and opinions about public funding of arts programs. Cultural planning has been the catalyst for most of the local arts participation research conducted in the U.S.

Supporting Advocacy Efforts. A primary reason to conduct arts participation research is to gather data which can be used to heighten public awareness of the arts. In 1992 the National Cultural Alliance conducted a nationwide survey of 1,059 adults to measure the importance and availability of the arts and humanities in their lives. Results were released at a press conference and helped to shape a national public awareness campaign.

NATIONAL SURVEY

Many Renoites prefer La Boheme to la ballgame.

BILLBOARD ARTWORK DEVELOPED FOR THE RENO ARTS COMMISSION.

Research can also fuel local advocacy campaigns. The Reno (NV) Arts Commission used results from a local arts participation study to design an arts advocacy media campaign. Reno's particularly high literature participation rate was the focus of radio and television public service announcements and a series of outdoor billboards. Survey topics relating to attitudes and opinions about the arts (e.g., interest in the arts, perceived importance of the arts, value of arts education programs) are most likely to yield results that can be used for advocacy purposes.

A word of caution is in order about research conducted for advocacy purposes. It is incumbent upon an ethical researcher to refrain from designing survey questions to yield results the client wants. Thus, the real possibility exists that survey data may in fact be harmful to advocacy efforts, and the ethical researcher is obliged to report these results in an objective fashion. Substantial controversy can result from biased questioning and/or incomplete reporting; such activity can emasculate any research project and undermines the credibility of research in general.

Audience Development. Arts participation research can play a vital role in audience development efforts. While audience research is limited to known attenders, a general population survey can collect valuable data on both attenders and non-attenders and the factors that distinguish them. For this purpose, surveys can help to identify:

CITY OF OAKLAND
Oakland, California

The Cultural Arts Division of the City of Oakland conducted a telephone survey of area households in 1989 to assist with local audience development. Respondents were asked about cultural interests, attendance habits, sources of information about arts programs, and related topics. Audience surveys were also administered to obtain data from known attenders.

Results were used to brainstorm cooperative marketing approaches for local arts groups and to shape a citywide "marketing and image enhancement campaign." Outside consultants also worked with individual arts groups to evaluate survey results and recommend specific marketing strategies and creative approaches.

- awareness of local arts programs
- potential audience segments
- factors influencing attendance
- unique characteristics of local artists, arts organizations, and culturally-specific populations
- issues related to ticket distribution systems

Although audience development is generally a concern of individual arts institutions, local arts agencies can play a coordinating role in identifying common research interests among local organizations, and in providing technical assistance. Local arts agencies can also use research results to help constituent arts groups formulate umbrella marketing campaigns. Key to the success of such efforts is the involvement of marketing professionals who can help translate research results into creative promotional strategies.

In addition to the uses of arts participation survey results noted above, the research process, itself, can favorably impact an organization in several respects. In a broad sense, an investment in research is a commitment to learning. The process of designing a questionnaire involves clarifying issues and setting priorities. This process – whether individual or collective – can bring a sharper focus to organizational goals and a heightened sensitivity to arts participation issues. Staff, board members, and other volunteers can also benefit from an enhanced understanding of research methods – technical skills that may be applied to future management challenges.

ASSEMBLING A RESEARCH TEAM

In addition to understanding the "what" and "why" of arts participation research, another key concept is the "who" – who can benefit from arts

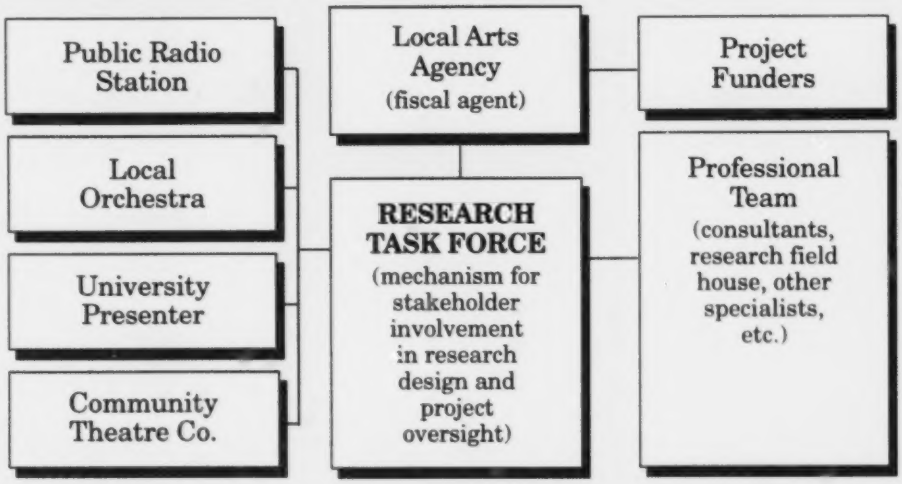
participation research, and how can they be involved in the process? At the earliest stages of planning a research effort, a constituency for the project should be defined and a "research team" assembled. (Section III of this report provides more information about research planning and seeking professional assistance.) Creation of a committee or task force comprised of key individuals who will be impacted by the research is a critical first step. Composition of the group depends on the purpose of the research and the level of oversight needed. Stakeholders might include:

- arts agency administrators
- public policy makers (elected officials, school board members, etc.)
- arts presenters and producers (staff and/or board members)
- funders (corporations, community foundations, etc.)
- media representatives (especially newspapers)
- artists (visual and performing artists, crafts people)
- tourism/visitor industry representatives, including local businesses

The meaningful participation of stakeholders in all stages of research from planning to communication of the results accomplishes several things. First, the relevance of survey results will be enhanced if potential beneficiaries have a hand in survey design. Second, results will be more broadly distributed and better understood if more people have a vested interest in a successful outcome. Finally, a group of well-placed individuals can add credibility to a research effort.

The research team may include individuals from a variety of backgrounds. For example, if the primary purpose of the research effort is audience development, the involvement of local presenters and producers (both performing and visual arts) will be essential. If the arts participation patterns of culturally-specific groups are to be studied, project leadership should include representatives of the cultures to be studied. If advocacy is the focus, business and media representation on the research task force will lend credibility to the results and facilitate their communication. One possible structure for an arts participation research project is presented in the chart on the following page.

COLLABORATIVE RESEARCH: A MODEL



In preparing this guide, interviews were conducted with sponsors of numerous local arts participation studies in order to see how results ultimately were used and to gain experience which might be shared through this guide.

Generalizing from the comments of research sponsors, the most successful efforts – in terms of actions taken based on survey results – were those which involved broad-based community involvement in research planning, survey design, and interpretation of results. Research efforts in Sedona (AZ) and Reno (NV) were notably successful in this regard. In situations where stakeholders were less involved throughout the process, survey results were more likely to be greeted with skepticism and less likely to be acted upon.

Consortium-Based Research

Consortium-based research (where a group of organizations collaborate on a study) is increasing in popularity. In 1991, a group of thirteen museums in the San Francisco area cooperated on an audience development study known as the "Bay Area Research Project" (or BARP), focusing on how to reach more diverse audiences. A Board of Advisors was formed to oversee the research effort, which included one or more representative of each institution. In 1988, four Toronto-based cultural institutions affiliated to form an "Audience Research Consortium" (see next page). The group received government funding to conduct an extensive multi-year visitor study resembling the San Francisco study but broader in scope. Other examples of consortium-based research can be found, including those by the National Endowment for the Arts and national service organizations such as the National Cultural Alliance.

Collaborative arts participation research is a relatively new idea in the arts industry. The amount of coordination necessary to successfully complete a joint research project is substantial, and with limited staff/board resources, arts groups can be reluctant to get involved. The chances of forging an alliance are greatly increased when a funder or other "project champion" comes forward (e.g., a community foundation, local arts agency, Chamber of Commerce). Also, arts participation research breaks the traditional problem-solving focus of research by forcing all participants to agree on common issues, all of which might not relate directly to their individual concerns.

Cost economies, however, strongly encourage collaborative research. In addition to arts participation surveys, such efforts can include:

- cooperative audience surveys
- market area demographic and lifestyle reports
- analysis of overlapping audiences
- mailing list analyses using geo-demographic segmentation
- workshops and other technical assistance programs

Research partners might include museums, orchestras, dance companies, presenters, theater companies, opera companies, art schools, and public radio stations. Generally, the amount and quality of research that can be accomplished by a group of organizations far exceeds the limited resources of any single organization. Collaborative research projects also make attractive funding opportunities for community foundations and local businesses.

The process-intensive nature of collaborative research is both a challenge and an opportunity. Typically, some compromises need to be made in survey design, sample sizes, etc., in order to accommodate all participants. Working with a large research committee or task force can also be unwieldy. Project leadership needs to be clearly structured with carefully defined roles and responsibilities.

ONTARIO RESEARCH CONSORTIUM

Ontario, Canada

In 1988, the Art Gallery of Ontario, Royal Ontario Museum, Ontario Science Centre, and Metropolitan Toronto Zoo formed an "Audience Research Consortium" to study how they might individually and collectively attract a larger and more diverse audience. After a competitive bidding process, professional consultants were retained to conduct the research.

A three-year program of surveys, focus groups, and in-depth interviews was designed to explore the demographic, situational, psychographic, and motivational factors influencing attendance. Results were published in a series of three reports.

The project was funded primarily through government grants. To obtain copies of the reports, contact the Art Gallery of Ontario, 317 Dundas St. West, Toronto Ontario, Canada M5T 1G4, telephone (416) 979-6660.

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SECTION II

HISTORICAL PERSPECTIVE ON ARTS PARTICIPATION RESEARCH

Although arts institutions have been studying their audiences since the early part of this century, it wasn't until the 1950s and 1960s that broad-based audience research began to evolve into arts participation research as we know it today. While early audience studies focused primarily on the characteristics of known attenders, more complex issues faced researchers as the cultural diversification of the U.S. accelerated and policy-makers sought new and better information about the changing arts public. Research focus began to shift towards studying both attenders and non-attenders and the factors distinguishing each group. As the nature of arts participation research became more complex, research methods also became more sophisticated and scientific. This section traces the development of arts participation research over the past several decades, highlighting a range of studies and their contribution to the field.

With the establishment in 1975 of a Research Division within the National Endowment for the Arts, arts participation research began to be coordinated at the national level. Responding to the information needs of cultural policy-makers and the arts community, the Endowment's Research Division has commissioned a substantial amount of research on artists, arts audiences, arts organizations, and related topics, and continues to play a central role. A milestone in the study of arts audiences was the first Survey of Public Participation in the Arts (SPPA) in 1982, which was repeated using similar methods in 1985 and 1992. Results from the three SPPA studies represent the most comprehensive data available on arts participation in the U.S.

Arts participation research at the local level is a relatively new idea and mostly the result of interest sparked by the national surveys. A variety of

community surveys, including the 12 Local Area Arts Participation Surveys (LAAPS) sponsored by the Arts Endowment in 1992, have studied arts participation patterns at the local level and uncovered some of the richness within each community. From an historical perspective, these local studies – and future ones – owe much to the accumulating body of nationwide research sponsored by the Arts Endowment and other agencies.

EARLY AUDIENCE STUDIES

Arts participation researchers credit much to a seminal audience study published in 1966 entitled Performing Arts – The Economic Dilemma, by William J. Baumol and William G. Bowen. Over a period of a year and a half, Baumol and Bowen studied the characteristics of performing arts audiences, surveying 153 performances of theatre, music, and dance, in over 20 cities across the United States. Survey topics included basic demographics, questions related to transportation, ancillary spending, frequency of attendance, and willingness to contribute. Results showed a relatively homogeneous, well-educated audience made up of primarily white-collar professionals with a median family income twice that of the urban population. The authors concluded that "Attempts to reach a wider and more representative audience, to interest the less educated or the less affluent, have so far had limited effects."[2]

SURVEY EXCERPT

Q: Arts activities may include attending live performances of music, dance or theatre, visiting museums and galleries, listening to recordings at home, or creating art yourself, such as painting or playing a musical instrument. Would you say that you are _____ [READ LIST AND RECORD ANSWER] in arts activities?

Extremely interested	1
Very interested	2
Somewhat interested	3
Not too interested	4
Not at all interested	5

Baumol and Bowen's work was significant in its breadth of data gathering and its depth of analysis; it was the first effort to develop a composite profile of performing arts audiences across America, and remains a landmark study in the progression of audience research.

Numerous museum visitor studies were conducted during the 1960s and 1970s, although none comparable to the Baumol and Bowen study in terms of breadth. Around this time, audience research conducted by museums tended to be oriented towards visitor satisfaction and expenditure information to be incorporated into economic impact studies. A 1969 study of 5,000 visitors to the Smithsonian Institution

[2]Performing Arts – The Economic Dilemma, William J. Baumol and William G. Bowen, Cambridge: M.I.T. Press, 1966, p. 96.

represented a large-scale effort by one organization.[3] The same year, another study, somewhat broader in scope, gathered data on visitors to six New York museums.[4] Historically, the American Association of Museums (AAM), a national service organization, played an important role in commissioning and publishing museum visitor studies, and in providing technical assistance to its member organizations.

Canada provided one of the earliest large-scale arts participation research efforts: The Museum and the Canadian Public, published in 1974. Researchers interviewed a random sample of over 7,000 Canadians age 14 years and over representing all Provinces. A brief survey relating to leisure activities – including visits to museums and historical sites – was administered through in-home personal interviews. A follow-up survey, one for museum participants and one for non-participants, was left behind for each respondent to fill out and return by mail.[5] Results were generalizable to the Canadian population at a 95% confidence level with a sampling error of 1%. The study was significant not only in its findings but in the methods used, foreshadowing subsequent arts participation research in both the U.S. and Canada.

THREE ARTS ENDOWMENT STUDIES BEFORE 1982

Since 1976, the Research Division of the National Endowment for the Arts has been studying matters of interest to the arts community and issuing reports based on its findings. Different studies have focused on artists, arts audiences, and arts organizations. Prior to 1982 and the first nationwide SPPA, three separate studies examined public participation in the arts. Two of these studies explored different approaches to arts participation research (Reports #14 and #17), and the other presented a critical review of audience studies conducted prior to 1979 (Report #9). All three research efforts contributed in some way to the development of the nationwide SPPA surveys and to the progression of arts participation research in general.

[3]Smithsonian Visitor, by Caroln H. Wells, Smithsonian Institution, 1970.
[4]David A. Johnson, "Museum Attendance in the New York Metropolitan Region," Curator, 1969.
[5]The Museum and the Canadian Public, by Brian Dixon, Alice E. Courtney, and Robert H. Bailey, published in 1974 by Culturcan Publications for the Arts and Culture Branch, Dept. of the Secretary of State, Government of Canada.

1. Audience Studies of the Performing Arts and Museums: A Critical Review, Research Division Report #9, 1978, by Paul DiMaggio, Michael Useem, and Paula Brown.

The concept for this project was born in 1975 out of a concern on the part of Arts Endowment staff that audience studies being conducted by arts institutions across the U.S. were of varying quality and usefulness. Particularly since the Arts Endowment was asked to fund some of these studies, a critical review was thought to be needed before undertaking new audience studies. A total of 270 audience surveys were reviewed by the research team in light of two general sets of questions:

- What information about arts audiences can be ascertained from past audience studies when analyzed as a set?
- What caveats and guidance can be developed for future audience studies, especially with respect to methodologies, based on the collective experience of past efforts?

In the course of their review, the investigators communicated with hundreds of arts managers and other individuals who had been involved with one or more audience study projects. The resulting report, finished in 1978, advanced thinking about audience research in two important respects. First, survey results for demographic variables (age, education, income, occupation, gender, and race) were compiled across many studies, to build a composite profile of arts attenders. Compiled statistics described a well-educated, relatively homogeneous audience with respect to age, race, income, and occupation. Commenting on the data, researchers observed:

> *"Individual organizations need to standardize their survey data in order to make results more useful to themselves and to others."*

Further research was undertaken to assess motives for conducting audience research and under what conditions the data were used most effectively. The investigators found a lack of understanding of the potential applications of audience research and a general lack of concern over technical quality. Four recommendations resulted:

- support for systematic planning in the arts with some consensus as to the role of audience research
- creation of an information clearinghouse to publicize and disseminate arts research
- establishment of local consortiums for cooperative arts research to aid institutions that cannot afford their own work
- workshops on social science methods for managers and administrators of cultural institutions

Finally, the study called for a more methodical approach to audience research, but stopped short of suggesting a general population survey:

> *"...we need on a national basis routine gathering of descriptive [audience] statistics over time. These should be from a sample stratified according to institutional type, region, degree of urbanization, programming policy, professional status, and ticket prices."*

> *"Non-attenders, who are of great interest to arts managers, pose a problem for audience research and may require special attention through in-depth interviews."*

More than any other single study, the DiMaggio/Useem/Brown report laid the conceptual groundwork for subsequent arts participation studies including the nationwide SPPA surveys, and mandated increased technical assistance with audience surveys (e.g., Surveying Your Arts Audience, the 1985 Research Division manual), and ultimately this guide.

2. Audience Development: An Examination of Selected Analysis and Prediction Techniques Applied to Symphony and Theatre Attendance in Four Southern Cities, Research Division Report #14, 1981, by Alan Andreason and Russell Belk.

Based on data collected in 1977, this study was notable for its attempt to predict what marketing tactics would cause

SURVEY EXCERPT

Q. I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, would you be very interested, somewhat interested, or not interested in attending _____ [READ AND ROTATE LIST] more often than you do now?

	Very Interested	Somewhat Interested	Not Interested
Classical music concerts	___	___	___
Jazz or pops concerts	___	___	___
Country or folk music concerts	___	___	___
Opera performances	___	___	___
Broadway musicals	___	___	___
Dramatic stage plays	___	___	___
Comic stage plays	___	___	___
Modern dance performances	___	___	___
Ballet performances	___	___	___
Other _____	___	___	___

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SURVEY ANALYSIS GROUPS

Leisure Life-Style Groups	General Life-Style Factors	Family Life-Cycle Stages
Passive homebody	Traditionalism	Young single
Active sports enthusiast	Hedonism/optimism	Young married
Inner-directed, self-sufficient	Defeatism	Young parent
Culture patron	Self-confidence/ opinion leadership	Parent of school children
Active homebody	Cosmopolitanism	Empty nest
Socially-active	Outdoor interest	Widowhood

Source: Research Division Report #14, Alan R. Andreason and Russell W. Belk.

increased attendance among different "leisure life-style" and "family life-cycle" groups, and what attitudes about the arts were associated with future arts attendance. With this emphasis on audience development, the survey sample consisted of a total of 1,491 frequent or potential attenders meeting certain eligibility requirements; those judged as having zero probability of attending theatre or symphony were screened out. Geographically, the sample was drawn in nearly equal parts from four southern cities – Atlanta (GA), Baton Rouge (LA), Columbia (SC), and Memphis (TN). All interviews were conducted by telephone.

A lengthy, complex questionnaire consisting of over 150 items was completed by nearly all pre-screened respondents, demonstrating the viability of telephone interviewing in 1977. (Such a response would be considerably more difficult today.) In addition to a battery of arts participation questions, other areas of inquiry related to leisure activities, general attitudes and values, and reactions to various incentives to attend. Statistical procedures were used to classify respondents into different types of analysis groups, defined in the table above. The groups were then correlated to arts attendance variables to identify patterns in arts participation.

In designing their study, the authors responded innovatively to questions raised in the DiMaggio/Useem/Brown critical review, which would later become integral to the nationwide SPPA surveys:

- Does the audience come from a single group or many groups?
- How important is early experience in arts-audience participation?
- Why do individuals attend or not attend arts offerings?

3. The Arts Public in the South, Research Division Report #17, 1984.

Integrating results from several studies, this analysis examined participation in arts-related activities in the broader context of leisure activity. In Leisure Participation in the South, a 1979 study directed by Richard J. Orend, randomly-selected respondents in thirteen southern states answered questions about their participation and desired participation in 45 different leisure activities – including arts activities. Based on survey results, nine "participation" groups and nine "demand" groups were defined and analyzed:

LEISURE GROUPS

"Participation" Groups	
Performing arts attendance	1.7%
Active music and performing arts	1.6%
Television viewing	12.5%
Music, plays, and poetry on radio, records, and TV	1.9%
Active sports	3.6%
Visual arts exhibit and class attendance	4.2%
Home media, family, and friends	3.6%
Folk music/arts and craft/performance activities	6.5%
Active individual and family pursuits	17.0%
Undirected participation	47.7%

"Demand" Groups	
Theater/music (not including jazz)/dance performance attendance	4.6%
Home media and sports involving radio radio, TV, and records	11.0%
Jazz concert attendance and home listening	6.2%
Participatory music and religion-related activities	6.0%
Visual arts activities and exhibit attendance	7.7%
Family-centered activities	14.2%
Community service/performing arts activities/TV viewing	3.2%
Popular/folk/arts and crafts exhibit, fair, and carnival attendance	6.0%
Active sports and outdoor activities	9.6%
Unspecialized demand	31.6%

Source: Leisure Participation in the South, Richard J. Orend.

The study was also significant in that it investigated reasons for non-participation or "limited" participation in arts activities, a topic later developed in the 1982 and 1985 SPPA surveys.

A second study, entitled Leisure Time Use in the South: A Secondary Analysis, by John S. Reed and Peter V. Marsden, analyzed data from three national surveys conducted in 1973, 1975, and 1978 by the National Research Center of the Arts (NRCA). In their analysis, Reed and Marsden examined leisure participation in the context of three dimensions:

- "active" vs. "passive" activity
- "away-from-home" vs. "at-home" activity
- "arts-related" vs. "non-arts-related" activity

Since survey methods were similar, results from the Orend and Reed/Marsden studies were synthesized in a report, The Arts Public in the South, Arts Endowment Research Division Report #17. Findings related primarily to South vs. non-South leisure participation, demographic correlates of different leisure groups, barriers to increased participation, and the nature of unmet demand for arts-related activities. Both in terms of results and methodology, the Orend and Reed/Marsden studies made important contributions to the development of arts participation research, particularly in relating arts participation to leisure trends.

THE SURVEYS OF PUBLIC PARTICIPATION IN THE ARTS

Building on its previous research efforts, the National Endowment for the Arts initiated a series of nationwide surveys in 1982 to answer ten key policy questions related to public participation in the arts (see inset next page). These surveys were fundamentally different from previous research efforts in several respects:

- Rather than just studying audiences of particular arts institutions, these would be general population surveys designed to profile the arts participation patterns of the entire U.S. adult population.
- Different modes of arts participation were studied, including

participation as performer, as audience member, or through broadcast and recorded media.

- The surveys were designed to measure trends or changes in arts participation patterns over an indefinite period of time.
- Problems associated with telephone sampling were addressed by using a sampling methodology involving personal interviews.
- Standard definitions of certain arts activities such as jazz, classical music, and stage plays were articulated.

By design, the SPPA surveys represented a new and improved approach to arts participation research, answering, in many respects, concerns raised by DiMaggio, Useem and Brown in their 1977 critical review of audience studies. Similar methods were used to collect data for each of the three surveys, allowing for comparison of results across surveys, with some exceptions.

TEN POLICY QUESTIONS

Ten policy questions posed by the National Endowment for the Arts guided the development and analyses of the Surveys of Public Participation in the Arts:

1. How large is the current audience for individual arts and for the arts as a whole?
2. For the performing arts, what is the relationship between attendance at live performances and participation via television, radio, and recordings?
3. Does the extent and nature of arts participation vary with geographic region and with community type and size?
4. What is the relationship between an individual's social, economic and demographic characteristics and the individual's participation in the arts?
5. What effect does family background have on participation in the arts?
6. Are there patterns of non-arts activities which are associated with arts activities?
7. What are the extent and nature of unsatisfied demand for arts activities individually and as a whole?
8. What reasons do those who say they would like to attend arts activities more often give for not doing so?
9. How is amateur participation related to attendance?
10. How does formal instruction and training in the arts and early exposure while growing up affect later participation?

SPPA questions were incorporated into the Census Bureau's on-going study of a randomly selected subset of U.S. households. All adults aged 18 and over in the selected households were eligible to be included in the survey. In 1982 and 1985, about 75% of all interviews were conducted face-to-face in the respondents' homes, with the remainder interviewed by telephone.[6] In 1992, about 80% of all interviews were conducted by telephone. Sample sizes were 17,254 (1982), 13,675 (1985), and 12,736 (1992), allowing for a

[6]The Census Bureau states that no effective differences have generally been found between in-home interviews and telephone interviews for panel studies where pre-selected respondents have agreed to be interviewed. Results from the 1992 SPPA appear to support this claim.

SURVEY EXCERPT

Q. Some people have made the following statements. For each one I read, tell me if you strongly agree, somewhat agree, somewhat disagree, or strongly disagree. [ROTATE ORDER]

A. I would go to arts and cultural events more often if it cost less to attend.
B. It is important to learn about the art and culture of people from different backgrounds.
C. I am primarily interested in the art and culture of my own ancestors.
D. I like to attend lots of different types of arts and cultural programs.
E. I attend cultural activities to teach my children about their cultural heritage and traditions.
F. Arts and cultural activities are only for the wealthy.

high level of precision in survey results (e.g., sampling error rates of less than 1% for much of the data).

Generally, each of the three surveys were similar in design, with minor changes made to clarify or re-focus certain topics and individual questions. With such large samples, certain questions were asked on a rotating basis to a subset of respondents, generating a broad range of data on topics related to arts participation including: arts participation via broadcast and recorded media, other cultural and leisure activities, socialization into the arts, interest in attending more often, and music preferences.

A substantial volume of research work has been published as a result of the SPPA surveys, including general reports and research notes on each of the three surveys and numerous monographs examining special topics in some depth. (A bibliography on public participation in the arts is included in the appendix.) In connection with the 1992 SPPA, the Arts Endowment commissioned these special reports:

- Age Factors in Arts Participation, Richard A. Peterson and Darren E. Sherkat
- American Participation in Dance, Jack Faucett Associates
- American Participation in Theatre, AMS Planning & Research Corp.
- Americans' Personal Participation in the Arts, Monnie Peters and Joni Maya Cherbo
- Arts Participation and Race/Ethnicity, Jeffrey Love and Bramble C. Klipple
- Arts Participation by the Baby Boomers, Judith Huggins Balfe and Rolf Meyersohn
- Cross-Over Patterns in Arts Participation, Richard J. Orend and Carol Keegan
- Effects of Education and Arts Education on Americans' Participation in the Arts, Louis Bergonzi and Julia Smith
- Hold the Funeral March: The State of Classical Music Appreciation in the U.S., Nicholas Zill

- Jazz in America: Who's Listening?, Scott DeVeaux
- Patterns of Multiple Arts Participation, Jeffrey Love
- Reading in the 1990s: Turning a Page or Closing the Books?, Nicholas Zill
- Socialization in the Arts – 1992, Richard J. Orend and Carol Keegan
- Tuning In and Turning On: Public Participation in the Arts via Media in the United States, Charles M. Gray

The Arts Endowment continues to evaluate its research programs and refine the content and methodologies of survey efforts. In her 1990 planning report, Public Participation in the Arts: A Review of Data Sources and Data Needs, Constance F. Citro makes a strong case for continued government-sponsored arts participation research, and identifies emerging research issues, including:

- What has been the impact of changes in government spending for the arts on public participation?
- What has been the impact of admission fees and higher ticket prices that many museums and performing arts groups have had to adopt to cope with financial stresses?
- What has been the impact of the alarming decline in the quality of American primary and secondary education on arts participation?

LOCAL AREA ARTS PARTICIPATION STUDIES

As the quality of nationwide research on public participation in the arts increased, so did interest in arts participation at the local level. Since their focus was primarily national, the SPPA surveys were not designed to yield state or local level estimates of arts participation. Local arts administrators, seeking to understand arts participation patterns in their own communities, formed research projects based largely on the national surveys, but adapted to local situations. Several examples, illustrating a range of local studies, are described here. Experience gained through these efforts contributed greatly to this guide.

SURVEY EXCERPT

Q. On a scale of 1 to 5, where 1 is not at all important and 5 is very important, tell me how important each of the following are, in terms of their contribution to your quality of life? [READ - DO NOT ROTATE - REPEAT SCALE AS NECESSARY]

	Not at all Important				Very Important
Quality public schools	1	2	3	4	5
Professional sports	1	2	3	4	5
A professional orchestra	1	2	3	4	5
Parks and recreational activities	1	2	3	4	5
Touring Broadway productions	1	2	3	4	5
Museums and galleries	1	2	3	4	5
A professional theatre company	1	2	3	4	5

1. Cultural Participation in the Philadelphia Area, commissioned by the Greater Philadelphia Cultural Alliance through the William Penn Foundation, 1984.

The primary purpose of this research effort was to assist local arts administrators in audience development. A research advisory committee, including staff members from many of Philadelphia's cultural institutions, provided input into survey design and the analysis of results. The survey instrument was divided into two parts; a number of arts participation questions borrowed from the 1982 national SPPA, and other questions addressing issues of local interest. A total of 404 interviews were completed by telephone using a random sampling method.

Results were compared to data from the 1982 national SPPA, including an analysis of Philadelphia area arts participation rates across the two studies (generally, participation rates were within one or two percentage points). Other data related to barriers to increased attendance, sources of information about arts programs, factors influencing future attendance, audience potential during the summer months, and the ticket purchase decision process.

2. Marketing the Arts in Cleveland: An In-Depth Survey, commissioned by the Cleveland Foundation, 1985.

An example of collaborative research, nineteen cultural organizations participated in this study conducted by Ziff Marketing Inc. and Clark, Martire & Bartolomeo, Inc., both of New York. The research addressed issues relating to cultural development in the Cleveland area, including:

- How big is the area arts audience, currently and potentially?
- What factors operate in the decision to use or not use the area's cultural resources?
- What marketing approaches might prove most effective in capturing a larger audience?

A total of 3,050 interviews were conducted by telephone with heavy, light, and non-users of each participating institution, as well as 300 interviews with area adults who never attend the arts. Survey topics included interest in the arts, leisure values, factors impacting the decision to attend, cross-institutional use, background factors affecting arts participation, and ticket pricing. Participating organizations were given the opportunity to add questions to the surveys administered to their own constituents, and thereby receive additional, confidential data.

Researchers described a large "interest gap" between actual attendance rates and expressed interest in an artistic discipline. For example, among those who were "very interested" in musical theatre, less than half actually attend. The study also concluded that cross-institutional use was common, and that cooperative marketing efforts would be advantageous to both consumers and arts institutions.

3. 12 Local Studies of Public Participation in the Arts, National Endowment for the Arts, 1992.

To complement the 1992 SPPA, the Arts Endowment organized and co-sponsored a series of 12 local area arts participation surveys (LAAPS) in partnership with sponsors in each area. Survey sites ranged from Sedona, Arizona (1990 population 15,500) to metropolitan Chicago (1990 population 7.26 million). The local surveys were undertaken to build a better understanding of variations in arts participation patterns between different communities and to provide local sponsors with valuable information about their areas. Each local survey consisted of three components:

- a "Core Questionnaire", common to all 12 sites, including arts participation and demographic information identical to the 1992 nationwide SPPA
- a set of questions, common to all sites but not included in the 1992 national SPPA, concerning facilities where arts participation occurred, reasons for not attending more often, and sources of information about arts events
- community-specific modules, developed by the local partners to address specific information needs in each community

The surveys were conducted by telephone over a three month period from February to May 1992. To add context to survey results, additional research was conducted to assess the availability of arts programs and facilities in each local area. A summary report related arts participation patterns to the supply of local arts programs and facilities.[7]

Much was learned from the 12 Local Studies, both in terms of the knowledge gained through research results, and the experience gained through conducting 12 arts participation studies for 12 different sponsors in 12 different areas. While survey results from the 12 Local Studies could not be compared directly with SPPA results (because of methodological differences), comparisons across the 12 sites revealed some of the dynamic forces – such as arts facility development, demographic shifts, and local cultural traditions – that shape arts participation patterns at the local level. Attempting to understand the local conditions surrounding arts participation levels may eventually lead to a transfer of arts development strategies between cities.

4. Dane County Arts Study, commissioned by the Madison (WI) Community Foundation, 1992.

In an effort to increase public support of the arts in Dane County, Wisconsin, a community arts task force was convened by the Madison Community Foundation to solicit input on a research effort. Designed primarily for advocacy and audience development purposes, the study included two components, a series of five focus groups, and a general population survey of 400 Dane County residents. Research was conducted by Gene Kroupa & Associates, a Madison-based research and consulting firm.

Survey topics included unaided awareness levels of local arts groups, interest and participation in the arts, importance of the arts, cultural tourism, and barriers to increased participation. The survey also tested the likelihood that various marketing offers (e.g., discounts, cross-institution ticket packages, an arts "hotline") would increase attendance. Illustrating how multiple research methods can work together, data collected through focus

[7]Summary Report: 12 Local Studies of Public Participation in the Arts, Research Division Report #26, National Endowment for the Arts, prepared by AMS Planning & Research Corp., 1993.

group discussions helped shape the content of the survey. Numerous other local area studies have explored aspects of arts participation. The most common examples are surveys conducted in connection with cultural planning efforts and the development of new arts facilities. A bibliography in the appendix lists selected local studies and their sponsors.

OTHER ARTS PARTICIPATION STUDIES

1. Americans and the Arts I-VI, commissioned by the American Council for the Arts and sponsored by Philip Morris Companies Inc.; research directed by Louis Harris, 1973-1992

Starting in 1973, this well-publicized series of arts participation surveys has been used primarily for advocacy purposes by the American Council for the Arts. The most recent study, completed in 1992, involved a random sample of 1,500 U.S. households. All interviews were conducted by telephone. Survey topics included:

- attitudes about the importance of the arts, and arts-in-education
- personal participation in the arts through painting, writing, etc.
- attendance at various types of arts activities
- arts participation through broadcast and recorded media, and related issues
- reasons for not attending more often

In contrast to the SPPA studies sponsored by the Arts Endowment, and in keeping with their advocacy focus, the Harris studies probed attitudes, opinions, and perceptions about the arts, artists, and arts-in-education more extensively, and were less concerned with consistency and objectivity in questionnaire wording and measuring trends. Generally, differences in methodologies prevent direct comparison of results from the Harris surveys with SPPA data.[8]

SURVEY EXCERPT

Q. Let's start by talking about how you spend your free time. I'm going to read a list of activities that some people enjoy. Tell me if you are very likely, somewhat likely, somewhat unlikely, or very unlikely to... [READ AND ROTATE, REPEAT SCALE AS NECESSARY]

	Very Likely	Somewhat Likely	Somewhat Unlikely	Very Unlikely
Attend sporting events	1	2	3	4
Read books for pleasure	1	2	3	4
Visit an amusement or theme park	1	2	3	4
Visit museums or galleries	1	2	3	4
Participate in church or religious activities	1	2	3	4
Exercise or play sports	1	2	3	4
Attend live performances of music, dance, or theatre	1	2	3	4
Do volunteer or charity work	1	2	3	4
Do home improvement activities	1	2	3	4
Take art classes, dance, or music lessons	1	2	3	4

[8]Copies of Americans and the Arts VI, including the survey form, tables, and survey methodology, may be obtained through ACA Books, American Council for the Arts, 1 East 53rd St., New York, NY 10022-4201, telephone (212) 223-2787.

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2. Canadian Arts Consumer Profile, 1990-1991, commissioned by Communications Canada (a consortium of cultural ministries in all ten Canadian provinces plus the cities of Montréal, Vancouver, and Toronto), research conducted by Decima Research and Les Consultants Cultur'inc.

The Canadian Arts Consumer Profile constitutes the first nationwide study of arts participation in Canada. Through a series of self-administered mail questionnaires and telephone surveys, both existing audiences and the general public were studied, encompassing both audience research and arts participation research as defined in this guide.[9] A total of six different surveys were administered for this study; four audience surveys and two general population surveys (sample sizes in parentheses):

Audience Surveys

- *Festivals Short Questionnaire* - a self-administered form distributed to audiences at festival events throughout Canada (N=5,650)
- *Performing Arts Short Questionnaire* - a self-administered form distributed to audiences at music, dance, and theatre performances of all types (N=33,930)
- *Performing Arts Long Questionnaire* - a self-administered form mailed to performing arts attenders (N=7,412)
- *Visual Arts Long Questionnaire* - a self-administered form mailed to lists provided by galleries, artist-run centres and individual artists (N=1,672)

Arts Participation Surveys

- *General Public Telephone Questionnaire* - a seven-minute survey of randomly-selected Canadian households (N=11,106)
- *General Public Long Questionnaire* - a self-administered form mailed to randomly-selected households (N=5,457)

In total, over 65,000 completed surveys were analyzed. Survey design involved extensive consultation with arts professionals

SURVEY EXCERPT

Q. If there was a central telephone number that you could call 24-hours a day to find out about upcoming arts and cultural events, would you be _____ [READ LIST] to use such a service.

Very likely 1
Somewhat likely 2
Not very likely 3
Not at all likely 4

Q. If this telephone call was to a 900 number that cost $1.00 to make and was charged to your telephone bill, would you be _____ [READ LIST] to use such a service?

Equally likely 1
Somewhat less likely 2
Much less likely 3

[9]For information about obtaining a copy of Findings: Canadian Arts Consumer Profile, 1990-1991, contact the Director General, Arts Policy Cultural Development and Heritage, Department of Canadian Heritage, 365 Laurier St., 16th Floor, Journal Tower South, Ottawa, Ontario K1A OC8, telephone (613) 991-5727.

as well as focus groups with arts marketing experts. Each questionnaire was tested first in focus groups and subsequently on a small sample of eligible respondents. In terms of content, the arts participation surveys included a broad range of questions concerning leisure activities, performing arts attendance, general attitudes and opinions about the arts (used to develop psychographic typologies), opinions on accessibility and ticket-pricing, young audiences and childhood experiences, the visual arts, media coverage, and demographics. Use of the self-administered mail survey – in addition to the shorter telephone survey – allowed researchers to probe survey topics in substantial depth.

The nature, scope, and research methods of the Canadian Arts Consumer Profile study were significantly different from the Arts Endowment-sponsored Surveys of Public Participation in the Arts, although some survey topics were similar, including frequency of arts attendance and childhood experiences in the arts. Given its breadth in terms of content and the fact that both audiences and the general public were studied, the Canadian study is an excellent resource for local arts administrators in conceptualizing their own audience and arts participation studies.

FUTURE RESEARCH ISSUES

The more we learn about arts participation, the more we discover remains to be learned. As studies accumulate and our collective understanding of the arts public evolves, the demographic, lifestyle, and cultural forces that shape arts participation in our society seem to change even more rapidly. In such a dynamic research environment, constant evaluation of research priorities, goals and objectives is necessary to regenerate momentum created by past efforts. A December 1992 conference sponsored by the Arts Endowment created an opportunity to reflect on several decades of arts participation research, to share the value of existing data, and to brainstorm future issues and directions for arts participation research.

Attended by researchers, educators, funders, and arts managers, the conference brought together a wide range of viewpoints about the purpose and direction of arts participation research.[10] A number of over-riding ideas emerged:

[10]For a summary of conference proceedings, read Research on Public Participation in the Arts: Summary Report on the December 1992 Conference, available through the Research Division of the National Endowment for the Arts.

- More detailed data is needed to investigate the arts participation patterns of different demographic, geographic, lifestyle, and life-cycle groups.
- Definitions of arts activities (e.g., "classical music") are subject to interpretation by survey respondents; more information needs to be obtained on how the public defines arts participation, and the number of categories of participation needs to be broadened in future research efforts.
- There appears to be a shift of focus away from factors that prevent participation (i.e., barriers) to factors that cause (or lead to) participation.
- More information is needed about the cultural identity of respondents, including multi-cultural households, languages spoken, family immigration history, and self-defined cultural identity independent of race or nationality.
- More information about television as an arts participation medium is needed. Are cultural programs on TV displacing or supplementing live performances?
- A common call was made for more research at the local level, allowing for investigation of arts participation patterns within a specific area with known facilities, programs and cultural traditions.

Synthesis of these and other ideas shared during the conference suggests that future research of a more exploratory nature using qualitative methods would complement existing survey efforts such as the SPPA. Arts managers continue to demand better information about consumers, calling for more application-oriented research particularly with respect to how decisions are made to attend arts activities. Finally, it was agreed that more local area studies using a combination of quantitative and qualitative measures would add substantial context to the broad, nationwide patterns observed through previous arts participation surveys.

SECTION III

THE ANATOMY OF AN ARTS PARTICIPATION STUDY

What constitutes a successful arts participation study? How much time, money, and other resources should be allocated? Where do the critical decisions come throughout the research process? Where can a research effort go awry and how can costly mistakes be avoided? This section begins to answer these and other process-related questions.

Unlike audience surveys which can be standardized in design and implementation, arts participation surveys have much broader applications and numerous different approaches. Since every arts participation survey is unique in design and purpose, there are no easy instructions to follow; no single prescription for a painless project. There are, however, numerous past studies from which to learn. Generally-accepted research methods should guide research design, and commonly-used survey questions can be borrowed or adapted.

You do not need a graduate degree in market research or statistics to oversee a successful research effort. Professional researchers can guide you through the technical aspects of research design, data collection, and statistical analysis. You should, however, be familiar with the vocabulary of market research in order to communicate effectively with your research team. Some of the basic concepts behind survey research are covered in this section. For a more thorough understanding of the theory behind market research, consult an appropriate textbook.[11] Use this guide to learn how to structure and manage a research process – from planning and design to data collection and implementation of results – and to understand your options along the way.

[11]One excellent resource is State of the Art Marketing Research by A.B. Blankenship and George Edward Breen, copyright 1993 by NTC Business Books; available through the American Marketing Association, 250 S. Wacker Drive, Chicago, Illinois 60606.

RESEARCH PLANNING

Benefit from the experience of others. Find out about previous arts-related research undertaken in your community or region. You may be surprised to learn about existing audience or arts participation studies. Contact your state arts agency to see what research might be available at the statewide level. Review copies of old questionnaires and research reports. What ideas can be borrowed? What would you do differently? You may discover "baseline" data against which you can compare your own results.

A short telephone conversation with a colleague who has conducted a comparable research effort could save you hours of time and thousands of dollars. Representatives of national service organizations, including the Arts Endowment, may also be of assistance. Finally, professional consultants or researchers may be able to refer you to comparable efforts. The time that you invest in learning about other research efforts should pay off handsomely.

Create a case statement for your research project. Why are you conducting an arts participation survey? What do you hope to accomplish? How will you use the results? Articulating the purpose and goals of a research effort is an essential and often difficult first step. Before you assemble a research team and before you seek funding or allocate resources, draft a short research statement that can be circulated for review and comment. Make sure you:

- outline your reasons for initiating a study and how it is consistent with your organizational mission to do so
- spell out the questions you hope to answer, or the hypotheses you wish to test
- state the importance of the information to be generated
- list who will benefit from the findings
- establish the basis for interpreting and acting on survey results

Essentially, create a project case statement that can be used to muster support, involvement, and funding. Later in the research process, if, for example, the first draft of your questionnaire is too lengthy, return to the case statement for clarity and direction. The document can also serve as

the foundation for a Request for Proposals ("RFP") if you plan to solicit bids from professional consultants or researchers.

Start a participative process immediately. If you envision a collaborative research effort, contact each of the potential research partners and seek their input on the case statement. If your research effort does not involve other organizations, circulate your case statement in draft form to board/advisory committee members and to senior staff for their review and comment, or form a research review panel to provide input throughout your project. Generally, the more input you get, the better your chances for support later in the project. For example, if you hope to use survey results for advocacy purposes, publicizing results will be important. Identify and contact media representatives in your area who might get involved in your project.

Estimate the resources you'll need. Do you have the time, money, technical skills, and other resources to successfully complete an arts participation study?

- *Time* - What is an appropriate time frame for your study? Are results needed before an election? Is your study part of a larger planning process with a timetable? When will the announcement of survey results have greatest impact? A short telephone survey can take as little as three weeks to design, administer, and analyze (see inset). When the timeliness of data is essential, such an approach can be rewarding. For a more involved research project, a typical time frame might be three to six months or longer.

- *Money* - A number of factors impact the amount of money needed to finance an arts participation survey. Key cost factors are: number of completed interviews, survey length (number of data elements), sample design (especially respondent eligibility requirements), and of course, the extent of professional assistance needed. Thus, cost figures vary widely from project to project.[12]

"SPOT SURVEY"

In early 1994, the Director of a large performing arts center was nearing a deadline for programming commitments for the following season. Sales for the center's jazz presentations had been unpredictable over the past few years, and future jazz programming was in question.

A short telephone survey was designed to collect data on preferences for types of jazz, attendance at other programs, sources of information about jazz programs, etc. A total of 100 known attenders and 100 non-attenders were sampled.

Results were available two weeks after survey design was completed, and helped management make last minute adjustments to program plans and promotional strategies.

[12]One excellent resource on holding down the price is Cheap But Good Marketing Research by Alan Andreason, published by Business One Irwin, Homewood, Illinois 60430.

The cost of data collection is only part of the total project expense. How much assistance is needed with research design? Analysis and reporting? Should you plan a facilitated workshop at the end of the project to discuss survey results and "next steps?" Too often, after many thousands of dollars are spent collecting data, results are underutilized for lack of resources or commitment to research interpretation and follow-up.

- *Technical Skills* - What technical skills can you bring to the table, and what research expertise needs to be brought in? Be realistic – the level of professional help you need weighs in the balance. To some extent, project costs can be lowered if in-house people are knowledgeable about survey research. For example, if a staff or board member has experience with statistical analysis, it may be unnecessary to pay a professional for data analysis and reporting. Assess your options for technical assistance in light of quality standards and available resources.

- *Other Resources* - The amount of staff time needed to oversee an arts participation study should not be under-estimated, particularly in the early stages of research planning and design. Time consuming tasks can include selecting consultants, seeking project underwriting, organizing research committee meetings, and other process-related work. Consider carefully how this work load might impact your organization.

The most important investment you can make in a successful arts participation study is an investment of time and thought in planning. By developing a case statement, learning about previous studies, initiating a participative process, and by understanding the resources needed for a successful study, your research effort will be off to a healthy start.

SEEKING PROFESSIONAL ASSISTANCE

> *"Surveying an entire community . . . presents enormous difficulties for most arts organizations. In fact, we would strongly urge most arts organizations not to undertake community surveys on their own."* – Surveying Your Arts Audience, Arts Endowment Research Division Manual, 1985

Given the technical complexities of survey design, random sampling, and statistical analysis, it is recommended that some level of professional assistance be secured for all arts participation studies. The primary reasons for working with professionals include: credibility – involving outside researchers brings an element of objectivity to the study; expertise – knowledgeable researchers can help you avoid common mistakes in survey design and data collection; speed – experienced professionals can fast-forward you through different parts of the study depending on your time frame; and context – arts industry consultants can help put your survey results in context with industry trends and other comparable data.

SURVEY EXCERPT

Q. Typically, how far in advance do you purchase tickets to performing arts programs in your area? [READ EACH]

A month or more ahead of time 4
Several weeks in advance 3
The week of the performance 2
The day of the performance 1

Working with professionals isn't always easy. Too often, organizations hire researchers, receive reports, and never follow through on results. Consultants who take over a research project completely are not doing you a service; they should keep you informed every step of the way and seek input on all important decisions. Conversely, clients must be prepared to spend time with their consultants and feed them the information they need to do their job. Frequent communication from both sides is central to a successful client/consultant relationship.

Levels of Assistance

Before selecting a consultant or professional team, decide what level of assistance you'll need. For arts participation surveys, outside assistance may be obtained in four general areas:

1. research design (including survey and sample design)
2. data collection (interviewing), coding, and entry
3. data analysis and reporting
4. interpretation of results and follow-up

Depending on your research needs and project budget, you can hire one consultant to lead you through the entire study or break up the tasks between paid professionals, staff and volunteers. Maintaining consistency of oversight throughout the project is beneficial. However, if funds are not

available, it may be possible to engage consultants in a limited capacity to "point you in the right direction," to train volunteer interviewers, or to review your efforts at critical points.

Sources for Professional Assistance with Arts Participation Research

- *Arts Consultants* - A number of specialized consulting firms work exclusively or almost exclusively in the arts industry in the areas of marketing research, facility development, cultural planning, etc., and are highly qualified to provide a range of services in connection with an arts participation study. Services range from one-day workshops to multi-year projects including surveys, focus groups, and follow-up work. Contact a national service organization such as the National Assembly of Local Arts Agencies (NALAA) or the National Assembly of State Arts Agencies (NASAA) for a list of consultants. A list of service organizations may be found in the appendix.

Depending on the nature and purpose of the study, arts consultants may affiliate with other professionals to create a specialized research team. For example, a team led by arts consultants may also include a research field house (to collect data) and a marketing consultant (to develop creative strategies based on survey results).

- *Colleges and Universities* - Arts organizations located near colleges or universities can draw on the expertise of faculty members and/or graduate teaching assistants with experience in survey research. Business schools offering coursework in market research may be a resource, as well as sociology departments in larger institutions. Faculty members may be available as free-lance consultants, or students may be assigned to work on an arts participation survey as a class project. For example, the Center for User Surveys at the University of Michigan - Ann Arbor provides low-cost assistance to local arts groups in conducting surveys. The Heinz School of Public Policy at Carnegie Mellon University requires graduate students in arts management to work with Pittsburgh arts groups on a variety of projects including research. While collaborating with academics can be a cost-saving alternative to professional consultants, working within the school calendar may not be ideal, and the interpretation of data may be lacking in a broader, arts industry context.

■ *Local Marketing Firms* - Advertising agencies or public relations firms based in your area also represent a resource for professional assistance with arts participation research. Such firms may offer in-house research services to their own clients or may have connections with outside research firms. Marketing executives are often well-versed in the technical aspects of research, and can offer valuable advice, particularly in translating survey results into creative marketing strategies. For this reason, professional marketers are well-placed on research committees.

■ *Research Firms* - Local or national research firms (companies which specialize in market research) can assist with all or part of an arts participation survey. These firms may be contracted to advise on survey and sample design, to conduct telephone interviews, to code and enter data in a statistical computer program, and to provide initial tabulations. Other professionals with arts industry experience may be engaged to conduct further analyses of the data.[13]

Hebert Research Inc.

COMPUTER ASSISTED TELEPHONE INTERVIEWING (CATI) HELPS CONTROL THE INTERVIEW PROCESS.

Selecting Consultants

Public arts agencies often require a competitive selection process involving issuance of a Request for Qualifications (RFQ) or Proposals (RFP), appointment of a consultant selection committee, and a formal evaluation process. Although a competitive selection process can be cumbersome and time consuming, it is sometimes worthwhile – even when a formal process isn't required – to obtain proposals from multiple sources, at least to see how

[13]For a list of research vendors, consult your local Yellow Pages telephone directory under "Market Research & Analysis" or "Marketing Consultants." The American Marketing Association's New York chapter publishes The Green Book, a national directory of marketing research companies and services, updated annually, at a cost of approximately $100. To order a copy, write AMA, 60 East 42nd St., Suite 1765, New York, NY 10165, telephone (212) 687-3280.

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different consultants approach your study and to get a sense of value for the various services proposed. For city-sponsored arts agencies or commissions, consultant selection may be handled through the city purchasing department according to established procedures. For private, non-profit agencies, a structured but less formal RFQ or RFP process may be appropriate.[14]

■ *Issuing an RFP* - A Request for Proposals is an invitation for interested professionals to prepare proposals – including a proposed scope of services and usually, but not always, a fee estimate for your project. In broad terms, an RFP should include:

1. the goals of the study, including key issues and how the results will be used
2. a situation description, including some history on how the project evolved to date and who is involved
3. a description of the work to be performed, stated as specifically as possible, including reporting requirements and materials to be delivered
4. what sort of a research team is envisioned, including professionals and volunteers (if any)
5. the project time frame and any interim deadlines
6. a description of how proposals will be evaluated
7. a deadline for responding to the RFP
8. a request for references (usually three)
9. an approximate project budget or fee range (optional)

Generally, proposals will be more relevant if you are able to provide definitive information about your project. Consultants and other professionals invest a great deal of time responding to RFPs. Although you are under no obligation to accept any of the proposals received (and should state so in the RFP), an RFP should not be issued unless funding has been approved for professional assistance.

[14]For more information about selecting consultants, read How to Find and Work with Consultants (Or Minding Your RFPs and Qs) by Dr. Michael C. Hardy, Association of Performing Arts Presenters 1988 national conference proceedings; also refer to Laying a Firm Foundation by Robert Bailey and Steven Wolff, Inside Arts, July 1993, both available through Arts Presenters, 1112 16th St., N.W., Suite 400, Washington, DC, 20036, telephone (202) 833-2787.

■ *Issuing an RFQ* - A Request for Qualifications (alternatively referred to as a Request for Quotations or a Request for Letters of Interest) is an abbreviated RFP inviting interested professionals to submit their qualifications and demonstrate an interest in the project.[15] Generally, RFQ's are used for smaller projects for which a less formal selection process is appropriate. In some cases a consultant is selected following review of RFQ submissions, and in other cases the selection process moves on to a full-blown RFP.

■ *Evaluating Proposals* - Established criteria should guide the consultant selection process. For example, when the National Endowment for the Arts issued an RFP for the analysis of survey data from the 1992 Survey of Public Participation in the Arts, established "evaluation factors" were included in the RFP (see inset). In less formal situations, compare proposals along these general parameters:

EVALUATION FACTORS FOR AWARD

1. Technical Evaluation Criteria
(45% - degree to which the proposal demonstrates knowledge and experience with research methods, data analysis, etc.; degree to which proposal demonstrates knowledge of and experience with arts participation or leisure activity research)

2. Management Evaluation Criteria
(40% - qualifications and availability of project personnel; management controls to insure appropriate coordination and timely completion)

3. Price
(15% - is the proposed fee within a competitive range?)

Source: National Endowment for the Arts; adapted from RFP 92-01.

1. Does the proposal demonstrate an understanding of your research goals? To what extent does the proposed scope of services address your specific needs? Does the proposal demonstrate knowledge and experience with research of this nature?

2. How many different people would be assigned to work on your project? What are their qualifications, and have they worked together before? Who would be in charge? Who would actually do the work? What have references said about these people?

3. How does the proposed fee relate to the proposed scope of services? What other expenses are involved? Large differences in fee quotes should be

[15]In order to streamline the procurement of professional services, the National Endowment for the Arts issues "Requests for Quotations" (RFQs) for smaller research projects (up to $25,000) and RFPs for larger research projects (over $25,000).

investigated carefully. Are they due to different approaches, assignment of senior vs. junior-level personnel, or different anticipated levels of effort? Are the proposed fees too high, or do you need to raise more money to accomplish your objectives?

Experience has shown that the consultant selection process, whenever possible, should involve the people who will work most closely with the consultants, as well as those who will be most critical of the work to be done.

- *Contracting* - After a consultant has been selected, the scope of services should be finalized, and a contract should be drawn up specifying the terms and conditions of the consulting arrangement. The contract may be initiated by either party.

Methods of Collecting Arts Participation Data

In practice, the "general population survey" is most commonly used for collecting arts participation data, and is the focus of this section. Other research methods – such as panels, secondary data analysis, focus group interviews, and observation studies – are used less frequently in arts participation research, although interest in alternative methods is growing (see inset). The impact of lifestyle factors on arts attendance, for example, is difficult to measure using survey research exclusively. For this reason, larger studies often employ multiple research methods, especially when qualitative information is needed. Based on your research goals, consultants can advise you on the best overall approach for your study.

Tracking Leisure Trends

Arts participation is one of many types of leisure activities. One company called Leisure Trends, Inc. of Glastonbury (CT), in conjunction with the Gallup Organization, uses telephone interviewing to collect time series data on leisure activities.

Unlike some arts participation studies which ask respondents to recall the number of times they attended arts programs over the past year (or month), Leisure Trends randomly interviews a limited number of adults each night, and asks how they used their leisure time the day before.

Over time, results are used to track changes in Americans' use of leisure time and related subjects.

SURVEY DATA COLLECTION METHODS FOR ARTS PARTICIPATION RESEARCH

	In-Person Interviews	Telephone Interviews	Mail Surveys
Description	Respondents are interviewed in their homes.	Respondents are called at home and interviewed over the phone.	Respondents receive a printed questionnaire in the mail and are asked to complete the form and return it by mail.
Cost	In-home interviews can be cost-prohibitive since they require more time and personnel costs than other data collection methods.	The labor intensive nature of telephone interviewing makes it relatively more expensive than other methods; difficult to use volunteers.	Costs include printing, postage and mailing, incentives (if any), as well as data coding and entry. Lower cost per survey, although cost per response may approach telephone surveys.
Response Rates	Response rates for in-home interviews are generally high. This is the major attraction of in-home interviews.	Generally high response rates, although there is increasing resentment of telephone research and a general trend towards rising refusal rates.	Mail surveys initially may yield only 20% to 30% response rates, which can be increased with follow-up measures and use of incentives.
Advantages	A great deal of high quality data can be collected during in-person interviews.	High amount of control is possible – interviewer can probe responses, clarify questions, etc.; sequence of questioning can be complex; studies can be completed quickly.	Surveys can be completed at respondents' leisure; time for more thoughtful response; no theoretical limit on survey length.
Limitations	Respondents are more likely to provide "socially acceptable" (biased) responses when interviews are conducted in person.	Interviewers must be highly trained; limited interview length; potential for sample bias is high (e.g., unlisted numbers, not-at-home, etc.).	There is no control over the respondent-response time, the order in which questions are answered, or even if the addressee is the person responding.

Survey data may be collected in person, by telephone, or by mail. Each method has advantages, disadvantages, and different cost ramifications. The table on the previous page summarizes these three methods of collecting survey data. The 1982 and 1985 Surveys of Public Participation in the Arts (SPPAs) were administered primarily in person (sample sizes of 17,254 and 13,675, respectively), whereas the 1992 SPPA was conducted primarily by telephone. All of the 12 Local Surveys (1992) were conducted by telephone.

Other methods of collecting survey data include panels (pre-arranged groups of respondents who answer questions on a continuing basis), *omnibus studies* (ongoing studies in which a buyer can ask proprietary questions in the study), and completely *self-administered surveys*, where forms are distributed on an ad hoc basis and completed by respondents at their own initiative.

Telephone interviewing has become the predominant method of collecting arts participation data, both nationally and locally, for a number of reasons. Researchers have developed very sophisticated methods of randomly selecting telephone numbers to call. One procedure, called "random digit dialing," ensures that both listed and unlisted telephone numbers are sampled.

Also, with arts participation research, control over the sequence of questioning is important, as well as establishing the eligibility of a respondent within a given household (e.g., adult age 18+ with most recent birthday). Telephone interviewing allows for tight control of who responds to the survey.[16]

Despite its popularity, telephone interviewing has become increasingly problematic for researchers, evidenced by rising refusal rates. One frequently cited reason is the rise of telemarketing and the inability of many people to distinguish between surveys and sales calls. Two-thirds of

[16]For a thorough review of different sampling procedures, read Survey Research Methods by Floyd J. Fowler, Jr., second edition, 1993. An excellent resource for detailed information about telephone surveying is Telephone Survey Methods: Sampling, Selection, and Supervision, by Paul J. Lavrakas, second edition, 1993. Both are available through SAGE Publications, 2455 Teller Rd., Thousand Oaks, CA, 91320, telephone (805) 499-9774.

respondents to a 1992 survey believe that surveys and telemarketing are the same thing or "don't know" if they are different.[17] "Intentional deceptions committed by some telemarketers may well contribute to the confusion." Further, the study concludes that the ability to differentiate between surveys and sales calls differs by age, education, and income, with refusal rates increasing with higher education and income levels. The implication for arts participation research would be a downward bias in participation rates, independent of other sources of bias (see next page). To offset this trend, interviewers rely increasingly on a strong survey introduction stating the purpose of the call and identifying the organization sponsoring the survey.

WHY PEOPLE TALK TO POLLSTERS

A survey of 1,006 randomly-selected adults conducted by the ICR survey research group identified eight reasons why people participate in polls, typified by the following phrases:

1. "I'm a nice person." About 25% of respondents consider it rude to turn down a respectful request for cooperation.
2. "Timing is everything." No other pressing time commitments. (20%)
3. "I'm nosy." (15%)
4. "You have a lovely voice." (15%)
5. "It was a great opportunity to share information." (11%)
6. "I didn't see any harm in it." (11%)
7. "The questions were so interesting." (11%)
8. "I've done this myself; I know what you're going through." Empathy motivates about 10% of respondents to cooperate.

Source: The reasons why people talk to pollsters, by Richard Morin, director of polling for the Washington Post.

The increased usage of telephone answering machines poses another problem for researchers, according to the same survey, with increasing numbers of people screening their calls. The study found that answering machine ownership increases significantly with higher income and education levels (66% ownership for those with incomes over $75,000 vs. 20% for those with income under $10,000) – representing another challenge to telephone researchers in obtaining a representative sample.

[17] "Rising Refusal Rates: The Impact of Telemarketing," by Todd Remington, Quirks Marketing Research Review, May 1992.

RESPONSE RATES AND BIAS

Reliability of data is crucial to the success of an arts participation study. The best thought-out questions and the most high-powered analyses are meaningless without reliable data. Two related concepts impact the reliability of data collected through telephone surveys: response rates and potential sources of bias. Both are discussed below. As part of the research design process, the sponsoring organization should set clear expectations for:

- acceptable response rates – at what point will you reject the data?
- what follow-up methods will be used to increase response rates – how many return calls will be made? can respondents reschedule interviews at their convenience?
- how the data will be tested for bias – in what way are respondents different than non-respondents?
- how bias will be corrected – what statistical adjustments or resurveying efforts will be made?

Understanding these concepts and setting high standards for your researchers will increase the value of your data and establish the credibility of your research project. Conclusions based on unreliable data do not add value to a decision-making process. Consider, for example, the long-term problems resulting from over-built arts facilities based on faulty research data.[18]

Response Rates for Telephone Surveys

Maximizing response rates is a critical task. In order to understand why, consider the following illustration. A telephone survey of 500 randomly-selected households yields 400 completed interviews – a response rate of 80%. An identical survey of 1,200 households yields 480 completed interviews – a response rate of 40%. All other things being equal, which data set is more reliable?

[18]For an excellent and straightforward discussion on response rates, sample representativeness, and bias from refusals, read Mail and Telephone Surveys: The Total Design Method, by Don A. Dillman, published by John Wiley & Sons, Inc., 1978 (ISBN 0-471-21555-4).

Although the first sample is smaller, it is more representative of the population being surveyed. If you are successful in completing interviews with 80% of selected households, then your sample will be very similar to the population as a whole. Conversely, if only 40% of a sample responds to the survey, the final sample may have little in common with the population being studied. As the response rate declines, chances grow that the group of respondents will be different than the group of non-respondents. In arts participation survey data, for example, it is not unusual to find higher education levels among respondents compared to the population being studied.[19]

ILLUSTRATION OF RESPONSE RATES

Total Calls	1,028	(124%)
Disconnected/non-working #	34	
Busy/no answer/machine	165	
Answered Calls	**829**	**(100%)**
Non-residential #	69	
Eligible respondent never available	52	
Termination (language barrier)	8	
Termination (refusal)	298	
Completed Interviews	**402**	**(49%)**

The pathway to a completed telephone interview can be cut off in many places. Professional researchers have established procedures for minimizing the number of incomplete interviews, although some factors are outside of their control. Many factors influence completion or "cooperation" rates, including the survey subject matter, interview length, respondent eligibility requirements, and even the geography being sampled. According to Blankenship and Breen,

> *"It is generally accepted that for minimal dependability of results, at least 50 percent to 60 percent of those designated as potential respondents should end up being questioned."*[20]

Other researchers set different response thresholds, some higher and some lower. However, any researcher claiming that a 35% response rate for a

[19]For an illustration of this phenomenon, see Table 8 in the appendix of Summary Report: 12 Local Studies of Public Participation in the Arts, Research Division Report #16, National Endowment for the Arts, 1993.
[20]State of the Art Marketing Research, A.B. Blankenship and George Edward Breen, 1993, published by NTC Business Books in conjunction with the American Marketing Association.

general population survey is acceptable without qualification should be highly suspect. To illustrate the range of outcomes from random telephone sampling, consider the results from a 1993 local arts participation survey (see inset from previous page).

Two different problems must be addressed to maximize response rates for telephone surveys. The researcher must first gain access to the selected individuals, and then enlist their cooperation. Several tactics may be used:

- Make numerous calls, concentrating on evenings and weekends. Some researchers make up to 10 calls to a household before giving up. There is no substitute for persistence in reaching a targeted respondent.
- Arrange for interviewers with flexible schedules who can make appointments at any time that is convenient to respondents.
- Articulate the purpose of the research and convince the respondent that their help is important.
- Assure the confidentiality of responses.

SURVEY EXCERPT

Q. How are you most likely to learn about live performing arts programs that are of interest to you? [RECORD FIRST THREE ANSWERS]

[PROBE] Any other sources of information about performing arts programs?

For the 1992 national Survey of Public Participation in the Arts, less than 20% of all eligible respondents in selected households could not be interviewed, yielding a completion rate of over 80%. Approximately three-quarters of all interviews were conducted by telephone, with the balance conducted face-to-face in respondents' homes. Other factors contributing to the high cooperation rate included the fact that the survey was part of an omnibus panel study conducted by the U.S. Census Bureau, meaning that pre-selected respondents had previously agreed to participate in an on-going study.

In contrast, significantly lower response rates were achieved for the 12 Local Studies conducted the same year. In this case, all interviews were conducted by telephone using random digit dialing. Response rates ranged from a low of 40% (Dade County, FL) to a high of 52% (rural Nevada). The gap between response rates for these national and local studies illustrates the complex relationship between the approach to data collection, sample design, and response rates.

Potential Sources of "Bias"

Along with the convenience of collecting data by telephone come a number potential difficulties in achieving unbiased results. "Bias" can result from sample design errors (e.g., a 'random' sampling technique that isn't really random), or from procedural problems (e.g., interviewers who influence responses, or a poorly-worded questionnaire). In data collected through telephone interviews, some forms of bias are unavoidable, but can be corrected through a statistical procedure known as weighting.

Arts administrators need not learn the involved concepts and technical jargon associated with survey bias. However, an awareness of the most common sources of bias will be helpful in communicating with your research team:

Non-Response Bias. For a variety of reasons, many interviews are never completed. In addition to factors which are outside the control of either party (e.g., busy signals, eligible respondent not at home, reaching a non-residential number), potential interview subjects often refuse to take the survey or terminate the interview prematurely. Three common causes of non-response bias are:

- *Simple Refusal* - a respondent may be unable, unwilling, or too busy to complete the call, regardless of the survey subject matter or persistence of the interviewer.
- *Self-Selection* - occurs when a potential respondent decides to terminate the call, perhaps because of a lack of interest in the survey subject matter. With arts participation surveys, a higher cooperation rate from actual arts participants may be experienced, compared to non-participants. This type of non-response bias can be very difficult to avoid or to correct. A carefully worded survey introduction can minimize this problem.[21]
- *Termination Due to Language Barrier* - Unless multi-lingual interviewers are available, potential respondents may hang up due to a language barrier. Survey results may then under-represent certain non-English

[21]Hebert Research Inc., a market research firm based in Bellevue, Washington, began a 1993 local arts participation survey with the following introduction: *"Hello, my name is _____, and I'm a research assistant with an independent firm working for the City of _____. We are conducting research about leisure activities in your area. This call is for research purposes only and does not involves sales or fundraising of any kind. I can assure you that your individual answers will remain strictly confidential. This survey will take approximately 10 minutes. May I please ask you some questions?"*

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speaking populations. In the case of arts participation levels, overstated figures may result. Statistical weighting procedures can help to counteract this effect, although the best solution is to have multi-lingual interviewers.

Non-Coverage of Households Without Telephones. By definition, households without telephones are excluded from the sample. Some researchers claim that the primary distinction between households with and without telephones is income.[22] Arts participation research has shown that individuals with lower incomes are less likely to be arts attenders. Thus, arts participation rates tend to be overstated due to the absence of households without telephones in the sample.

Ultimately, it is virtually impossible to remove all types of bias from your survey data. Professional researchers, however, can advise you on the most appropriate ways to minimize bias, including statistical adjustments and resurveying a sample of nonrespondents.

Sample Design Issues

Sample design is the process of defining who is eligible to be interviewed for your study. Since you cannot interview everyone in your community about arts participation, it is necessary to draw a sample from the population about which you are interested. The "sample frame" is the set of people that has a chance of being selected, given the sampling approach taken. For example, one of the 12 Local Surveys conducted in 1992 used a sample frame defined as "...all adults, age 18+, residing in Allegheny County, Pennsylvania."

When results are to be generalized to a larger population, then a "random sample" must be obtained – where each person within the sample frame has an equal, known chance of being interviewed. Achieving a sample that is representative of the population being studied is essential to the utility and credibility of survey results. Several key parameters of sample design follow.

[22]The source for this observation is NuStats, Inc., a market research firm based in Austin, Texas.

Geography and Other Eligibility Requirements

Defining a geography to be sampled is an important first step in designing an arts participation study. Definitions of commonly-used geography units are included in the appendix. For a local area survey, the geography to be sampled may be:

- a city or group of cities (municipal boundaries)
- a county or group of counties
- a Metropolitan Statistical Area (MSA)
- one or more ZIP codes (postal-defined geographies)
- the area covered by one or more telephone exchanges

The purpose of your study will largely determine the geography to be sampled. If, for example, your survey is to assess public opinion on arts-related issues in connection with an upcoming election, your geography may be limited to political boundaries. A study related to arts facility planning may sample from an area including all communities within a 60-minute drive of the proposed facility. For general arts participation surveys, the area to be studied should be large enough to encompass an entire "arts community" – an area within which the local supply of arts programs and facilities relates directly to arts participation patterns.

Telephone exchanges do not always relate to census or postal-defined geographies such as cities or ZIP codes. Therefore, it may be necessary to screen prospective interview subjects by geography – narrowing the definition of eligible respondents. Generally, additional costs are incurred as the definition of eligible respondents gets narrower, since more calls need to be made to achieve the desired sample size.

Other eligibility requirements can be imposed to further define the population being sampled. Typically, respondents must be adults (age 18+). Also, to ensure random selection within each household, the adult with the most recent birthday can be designated as the sole eligible respondent.

Determining Sample Size

Determining the best sample size for your study is an important decision involving trade offs between cost, statistical reliability, and other factors. Strictly speaking, the sample is the number of persons from whom responses are sought. If everyone who is called responds to the telephone survey, then the sample size equals the number of respondents. Since this is almost never possible, there is an essential distinction between the 'sample size' and the 'number of completed interviews' or 'N'. Still, researchers commonly refer to the number of completed interviews as the "sample size," without discussing response rates, follow-up procedures, or bias.

As the size of your sample grows, so might the cost of your study, since more calls need to be made to achieve a larger amount of data. However, a larger sample size will be subject to lower sampling error rates. In contrast, a smaller sample size might cost less to collect, but results will be subject to higher sampling error rates. Much depends on the purpose of your study and how the data are to be used.

Each of the 12 local arts participation studies conducted in 1992 targeted the number of respondents at 400, even though the populations being sampled ranged in size from Sedona, Arizona (1990 population = 15,500) to metropolitan Chicago (population 7.26 million).[23] A review of other *local* studies shows a range of respondent pools between 200 and 600. Requesting price quotations for different sized data sets can be informative. For recent *national* studies of arts participation, the number of respondents varied widely:

STUDY	SAMPLE SIZE
1992 Survey of Public Participation in the Arts (Arts Endowment)	12,736
1985 Survey of Public Participation in the Arts (Arts Endowment)	13,675
1982 Survey of Public Participation in the Arts (Arts Endowment)	17,254
National Cultural Alliance 1992 Public Opinion Survey	1,059
1992 "Americans and the Arts VI" (directed by Louis Harris)	1,500

[23]At the request of the Greater Philadelphia Cultural Alliance, an additional 200 interviews were conducted in areas of Philadelphia in order to obtain a sufficiently large subset of data for special analyses of arts participation among the Black and Hispanic populations.

Targeting an appropriate number of respondents is of strategic importance to the outcome of your study. Consultants or researchers may suggest an appropriate number, but the decision is ultimately up to management – based on precision requirement, cost, and other factors.

How Precise Is Your Data?

A certain amount of variation in your survey results is due to random error. This is because survey results can only estimate the true results from a census of the entire population. In research reports, "margins of error" are often noted simply as "plus or minus 4%," etc. These figures are calculated based on sample size, the observation being testing, and the desired level of confidence. It is not necessary to understand the statistical concepts underlying these calculations in order to interpret them correctly. A standard error table is included in the Appendix, and an illustration is provided below.

INTERPRETING MARGINS OF ERROR

A 1992 study of arts participation patterns in rural Nevada revealed a 10% participation rate for classical music. In other words, of the 400 adults surveyed, 10% reported attending at least one live classical music performance over the past 12 months. How accurate was this estimate of the true participation rate for all adults in rural Nevada?

- Assume that you wish to evaluate this finding at the 95% *level of confidence*. This means that you want to be 95% sure that the true participation rate (for all adults) falls within a certain range around the sample statistic (10%).
- In the "Standard Error" table in your research report, you find that for a sample size of 400 and a sample statistic of 10%, the confidence interval is 3%.
- Thus, the true participation rate for classical music lies within a range of 3% *above or below* 10%. In sum, you can say:

  "The rate of participation in classical music for all adults in rural Nevada was estimated to be between 7% and 13%, at the 95% level of confidence."

- Put another way, if you conducted that same study repeatedly, you could expect a classical music participation rate between 7% and 13% ninety-five times out of a hundred.
- The margin of error does not account for various sources of bias which might be present in your survey data (see earlier discussion in this chapter covering "bias").

Two Types of Random Sampling

Another important design parameter is what type of random sample to use. The two types of random sampling most commonly used in local arts participation surveys are "straight" and "stratified" random sampling.

- *Straight Random Sampling* - the sample is drawn randomly from a list of the entire population. Since not all adults live in households with telephones, simple random sampling by telephone has inherent limitations. Statistical weighting procedures for key demographic variables (i.e., age, race, and income) are often used to help correct this problem.

- *Stratified Random Sampling* - the sample is divided into one or more sub-groups (e.g., age groups, geographical areas, ethnic groups) based on the known characteristics of the population being sampled. Then random samples are chosen from each sub-group. This type of random sampling is desirable when certain sub-groups or "cells" within the population being studied are of special interest, and you want to ensure that your raw data are representative of these sub-groups.

For example, suppose that 35% of the population of an area being studied is of Hispanic origin, according to census figures. If the desired sample size is 500, a stratified sample may be designed consisting of 65% (or 325) non-Hispanic respondents and 35% (or 175) Hispanic respondents. Random sampling continues until these targets are met. The resulting data would reflect the known incidence of Hispanic and non-Hispanic individuals in the population under study.

In arts participation surveys, a stratified sampling approach can be more costly or time-consuming than a straight approach since it may be necessary to make additional calls to meet the targeted response levels. This is especially true for population sub-groups which are less likely to be found in households with telephones. Several of the 12 local studies conducted in 1992 employed a stratified sampling approach:

SITE	STRATIFIED SAMPLING APPROACH
Pittsburgh/Allegheny County	Total sample of 400 was drawn equally from two geographies, the City of Pittsburgh and the balance of Allegheny County, so that results from the two areas could be compared.
Dade County, Florida	Dade County was sub-divided into two sub-areas, one consisting of telephone exchanges with a high concentration of minority populations, the other consisting of all remaining telephone exchanges. The total sample size of 400 was split between those two sub-areas proportional to their respective populations.
Philadelphia Metro Area (7 counties in PA and NJ)	Three sub-areas were defined for this study, as follows: 1. All counties in the Philadelphia MSA except Philadelphia (200 completed interviews) 2. Telephone exchanges within Philadelphia with a high concentration of minority population (300 interviews) 3. All remaining telephone exchanges within Philadelphia (100 interviews) The total sample size was 600.

Source: Summary Report: 12 Local Studies of Public Participation in the Arts.

SURVEY DESIGN ISSUES

The purpose and goals of your study should drive the survey design process. A well-designed questionnaire will lead the interview subject through a logical progression of survey topics and questions, eliciting unbiased responses and high-quality data. The primary challenges of designing an arts participation survey include:

- using questions that relate directly to your information needs
- deciding how much data to collect about each topic
- constructing the questions properly to avoid bias
- choosing the best response options (e.g., scaled responses, rankings)
- limiting the interview to a manageable length

The technical aspects of survey design can get very involved. If you choose to develop your own questionnaire, read about survey design in an appropriate text, and ask a research professional to review a draft of your survey for content, wording, flow, etc. If professional researchers are drafting

your questionnaire, your careful review of the form is essential. An understanding of survey design issues related to arts participation topics will increase the quality of your input.[24]

Approaches to Survey Design

To begin designing a survey, refer back to your research case statement, which should articulate what the survey is supposed to accomplish. This may include hypotheses that you wish to test, such as "our community is supportive of public funding for a new arts center," and a list of what needs to be measured to accomplish the goals of your survey. Such a list might include "frequency of attendance," "reasons for attending arts programs," and "attitudes about arts education." Then, prepare an analysis plan for each area of inquiry or "survey module," including definition of:

- *Dependent Variables* - variables for which numbers, percentages and averages are to be estimated, such as "number of times attended a jazz performance," or agreement or disagreement with an opinionated statement. In its 1995 arts participation survey, the San Antonio Department of Arts and Cultural Affairs measured respondents' likelihood of using an arts information telephone line:

> Q: If there was a central telephone number that you could call 24-hours a day to find out about upcoming arts and cultural events, would you be very likely, somewhat likely, not very likely, or not at all likely to use such a service?
>
> Source: San Antonio Department of Arts & Cultural Affairs/AMS Planning & Research.

- *Independent Variables* - variables which are needed to explain or predict other variables. For example, demographic variables such as age, income, and education are often used to explain arts participation. The National Cultural Alliance, in its 1992 public opinion survey, asked a series of questions relating to perceived value and relevancy of the Arts and Humanities, which were used to help explain art participation patterns:

[24] A theoretical approach to survey design is outlined in How to Conduct Surveys: A Step-by-Step Guide, by Arlene Fink and Jacqueline Kosecoff, 1985, available through SAGE Publications, 2455 Teller Rd., Thousand Oaks, CA 91320, telephone (805) 499-9774. For an overview of arts-related survey design issues, read Surveying Your Arts Audience, the 1985 Arts Endowment Research Division Manual, pages 13-23.

Q: The arts and humanities are considered to include the visual arts, such as painting and sculpture; literature; the performing arts or theatre, dance and music; and philosophy, history, and languages. Would you say the arts and humanities play a major role in your life, a minor role, or no role at all?

Source: National Cultural Alliance/Research & Forecasts, Inc.

■ *Variables with Other Functions* - additional variables may serve to check out competing hypotheses or to verify the consistency of responses.

Floyd Fowler, Jr., in his book Survey Research Methods, recommends this basic approach to survey design, which may be followed by experienced researchers and first-timers alike.

Although there are many combinations of survey topics and infinite variations of specific questions, it is not necessary to design every arts participation survey from scratch. Questionnaires developed by the Arts Endowment and other agencies contain large numbers of

DEFINITIONS OF "CORE" ARTS ACTIVITIES

Jazz	Respondents are allowed to define jazz in their own way. May include blues, soul, R&B, etc.
Classical music	Includes symphony, chamber music, choral music, and instrumental or vocal recitals
Opera	An opera is a drama set to music and made up of vocal pieces. Excludes operettas
Musicals	Musical-dramatic productions consisting of musical numbers and spoken dialogue based on a unifying plot. Includes "Broadway musical" and "musical comedies"
Plays	A non-musical stage play is a theatrical production consisting of spoken dialogue
Ballet	A theatrical art form using ballet dancing (dancing in which conventional poses and steps are used), music, and scenery to convey a story, theme, or atmosphere
Other dance	Includes modern dance, folk, tap, and other dance such as clogging, and traditional/ethnic dance
Art museum/ gallery	Attendance at museums or galleries that display or sell original works of art

Other Arts Activities

Arts/crafts fair/festival	Includes events where arts or crafts are demonstrated or for sale
Movie theatre	Attendance at a cinema/movie theatre
Historic park/site	Includes any historic park or monument, as well as any building or neighborhood the respondent visited for its historical value or architectural design

Source: National Endowment for the Arts.

questions which can be used verbatim or adapted for use in a new survey. Although it is not possible to replicate large numbers of survey questions in this guide, a reproduction of the 1992 SPPA questionnaire is included in the Appendix.

"Core" Questions

Questions about arts participation are necessarily part of an arts participation survey, as defined in this guide. Although a wide range of additional topics may be included, certain "core" questions may be used to measure participation in key arts activities (see inset on previous page). It is not suggested that all arts participation surveys should be standardized or even limited to the topics discussed in this guide. However, the inclusion of topics and/or questions which have been tested and analyzed extensively in the body of research on arts participation is generally recommended, for several reasons. Using previously-tested questions may help you avoid costly design errors and save time and money. Also, you may turn to published reports for ideas on how to structure your analysis of the data.

Using questions from other surveys does not ensure that your data will be comparable. Differences in sample design may prevent you from making direct comparisons. In fact, unless the surveys, sample frames, and methods of collecting data are nearly identical, it is not possible to make a direct comparison of results across the studies. However, it is possible to gain context from other studies by looking at general trends between data sets. Professional researchers can advise you on the comparability of your survey results with other studies.

Interview Length

One of the greatest challenges in designing a survey is limiting its length. Generally, the maximum duration of a telephone interview should be 12 to 15 minutes, beyond which it becomes increasingly difficult to keep respondents on the phone without an advance commitment. All telephone surveys should be pre-tested for average completion time and to uncover design-related problems. If it becomes necessary to edit your survey down to a

reasonable length, return to your research case statement for guidance in prioritizing your information needs.

It is not always necessary to ask all respondents the same questions, if your sample size is large enough. To broaden the scope of your survey it may be possible to divide the sample into two or more subgroups and ask certain questions on a rotating basis. For example, if your sample size is 600, certain "core" questions may be asked of all respondents, followed by different groups of questions for the first 300 respondents and the second 300 respondents.

Overview of Arts Participation Survey Topics

To stimulate the survey design process, topics from a variety of arts participation studies have been compiled and are presented over the following pages. By no means exhaustive, this list of survey topics includes subjects covered in the 1992 SPPA and a number of other local and national studies. When applicable, topics are referenced with their respective question numbers in the 1992 SPPA and 12 Local Area Arts Participation Surveys (LAAPS) survey forms.

TOPIC: ATTENDANCE AT ARTS PERFORMANCES/EVENTS

Arts Participation Rates	Participation rates are measured for certain types of arts activities (e.g., live performances, art exhibitions, literature), over a given time period – typically the preceding 12 months. Eight "core" arts activities defined by the Arts Endowment include jazz, opera, classical music, musical theatre, plays, ballet, other dance, and art museums/galleries. Participation in other arts disciplines or sub-disciplines such as "traditional/ethnic dance" may be also queried.	SPPA92: Q1-13 LAAPS: Q1-13
Frequency of Participation	The number of times the respondent participated in a specified arts activity over a given time period.	SPPA92: Q1-20 LAAPS: Q1-14
Participation through Broadcast and Recorded Media	Measures rates of exposure to various arts disciplines via television/video and radio/recordings.	SPPA92: Q14-20 LAAPS: Q14-16
Venues Attended	Respondents are asked what type(s) of facility they most recently attended. In local studies, actual venue names may be used.	LAAPS: Q1-7

TOPIC: PERSONAL PARTICIPATION IN THE ARTS

Performance and Arts/Craft Activities	Respondents are asked about their avocational involvement in various arts activities, such as: ▪ Making pottery/ceramics/jewelry, etc. ▪ Weaving/quilting/crocheting/sewing, etc. ▪ Film/video/photography (as art) ▪ Painting/drawing/sculpture/printmaking ▪ Creative writing ▪ Music composition ▪ Own pieces of art ▪ Musician (various disciplines) ▪ Dancer (ballet or other dance)	SPPA92: Q23-36
Art Classes and Lessons	To examine how people learn about and participate in the arts through classes and lessons, respondents are asked if they receive instruction in any of several disciplines, either as adults, or when they were children.	SPPA92: Q38-45

TOPIC: PARTICIPATION IN OTHER LEISURE ACTIVITIES

Frequency of Participation in Other Leisure Activities	In order to assess how arts participation relates to other leisure activities, respondents may be asked about their participation (or their children's about activities as: ▪ Watching television (number of hours per day) ▪ Going to the movies ▪ Attending amateur or professional sports events ▪ Amusement parks, carnivals, etc. ▪ Exercising, or playing sports ▪ Outdoor activities (gardening, camping, hiking, etc.) ▪ Volunteer or charity work ▪ Home improvement	SPPA92: Q22a-j

TOPIC: COMMUNICATION & INFORMATION

Sources of Information about Arts Events	Respondents are asked how they learn about about arts events (or a specific program), usually on an unaided basis. Sources may include direct mail, print media, radio, television, telemarketing, word-of-mouth, etc. Alternately, respondents may be asked how influential each source is to their decision to attend, using a scaled response.	LAAPS: Q21
Media Usage	In local studies, readership of local newspapers and magazines can be measured, as well as which radio stations and television channels are used.	LAAPS: Q21A-H
Adequacy of Arts Information	Satisfaction with the availability of information about arts events may also be measured.	LAAPS: Q22
Aided and Unaided Awareness Levels	On local surveys, respondents may be asked to name the local arts programs or organizations that come to mind, on an unaided and/or aided basis. These data are particularly useful to individual arts groups, and may also point to community-wide communication and information issues.	various local surveys

TOPIC: ATTITUDES & OPINIONS ABOUT THE ARTS

Interest in Attending More Often	Evaluates what types of programs respondents would like to attend more often, and which of these they would like do the the most. Separate questions may measure interest in culturally-specific programs.	SPPA92: Q21 LAAPS: Q17-18
Reasons for Not Attending More Often	Often called "barriers to participation," this survey topic was included in the 1982 and 1985 SPPAs. The 1992 SPPA did not include this topic but the 12 Local Studies queried such reasons as cost, lack of time, transportation problems, safety concerns, etc.	LAAPS: Q18
Reasons for Attending Arts Events	As an alternative to studying barriers to participation, some researchers are focusing on reasons why people do surveys attend arts events, such as "to be with friends," "for intellectual stimulation," and other reasons.	various local surveys
Importance of the Arts	Attitudes about the importance of the arts in general or about the importance of the arts in education are measured.	LAAPS: Q19-20
Opinions on Arts and Related Issues	Respondents may be asked their opinions on a variety of arts-related issues, such as public funding for the arts (or surveys a specific arts project), the importance of arts-in-education, perceived need for additional arts facilities, and other issues. One approach is to measure respondents' agreement/ disagreement with a series of opinionated statements.	various local surveys

TOPIC: ANTICIPATED BEHAVIOR & PREFERENCES

Likelihood of Attending Arts Programs	In local surveys, respondents may be asked their likelihood of attending an existing or proposed arts facility or program, or their desire to participate in arts classes, etc. This line of questioning is most often used in surveys related to arts facility development and cultural planning. An alternate line of questioning relates interest in attending a specific type of arts activity to anticipated attendance, to study the gap between interest and behavior.	various local surveys
Music Preferences	Respondents are read a list of types of music and asked to what extent they enjoy listening to each, and which they enjoy most. Over 20 types of music were listed in the 1992 SPPA, ranging from opera to rap music.	SPPA92: Q37

TOPIC: RESPONDENT CHARACTERISTICS

Age	Respondents are asked their age or age group using predefined "cohorts." When age cohorts are used for data collection or analysis, it is often useful to use U.S. Census-defined cohorts so that survey results can be compared to census figures for the sampled geography. Census Bureau definitions of cohorts for selected demographic variables are included in the Appendix.	all surveys
Race/Ethnicity and Cultural Identity	Almost all arts participation surveys collect race/ethnicity data using cohorts defined by the Census Bureau (see Appendix). Additional questions may identify respondents' nationality/country of origin. Researchers seeking to understand more about the cultural identity of respondents may design additional questions to address issues such as multi-cultural households, languages spoken, family immigration history, and self-defined cultural identity independent of race or nationality.	all surveys
Household Income	Total household income includes income from employment and other sources for all household members.	all surveys
Educational Attainment	Respondents are typically asked to identify the highest level of education they completed. (Education level is consistently found to be the most significant predictor of arts attendance.)	all surveys
Marital Status	Categories may include Married/Life Partner, Single/ Never Married, Separated, and Divorced.	all surveys
Number of Children in Household	In some cases, it may be useful to collect household size data broken down by age group, especially children ages 0-5, 6-12, and 13-17, etc.	all surveys
Occupation and Employment Status	Occupation and employment status data can offer insight in combination with other demographic variables, for example, in exploring arts participation patterns of working mothers, etc. [reference standard categories].	all surveys
Owner-Occupied Housing Status	Allows distinction between renters and property owners.	all surveys
Geography	Respondents may be asked to identify their home ZIP Code or other geography to verify that eligibility requirements were met and to facilitate data analysis for geographical sub-areas.	various surveys, local and national
Residency Status	Researchers may seek to identify seasonal residents in order to qualify arts participation questions as relating to local activity only.	local area surveys only

TOPIC: BUYER BEHAVIOR		
Purchase Decision-Maker	Respondents are asked to identify who usually selects the arts events that they attend (e.g., friends, spouse, joint decision, etc.). Buyer behavior questions are frequently used in audience surveys, but may also be included in community surveys to measure general trends.	various local surveys
Method of Purchase	Preferences for purchasing tickets at the box office, by telephone, or by mail can be measured and are frequently correlated to demographic characteristics.	various local surveys
Timing of Purchase	Surveys may test the hypothesis that different groups of arts patrons have different planning horizons and can be segmented according to how far in advance they typically purchase tickets.	various local surveys
Type of Tickets Purchased	It may be useful to identify respondents who have purchased subscription or series tickets in the past year.	various local surveys

Pre-Testing

The final draft of an arts participation survey should be pre-tested on 20 to 50 eligible respondents under conditions approximating actual data collection. The primary reasons for pre-testing a telephone survey are:

- to assess average interview length and make adjustments to the survey as necessary
- to check that the questions are easy for interviewers to read and for respondents to understand
- to see if respondents can answer questions accurately. Problems may be indicated when respondents ask for clarification or provide initial answers that require probing.

One advantage of telephone surveys is that the questionnaire can be edited up until the moment that data collection begins. Pre-test results should be reviewed by the research team and changes made to the questionnaire as necessary. With such large sums at stake, survey pre-testing is a relatively small investment in assuring high-quality results and avoiding costly errors.

PREPARING DATA FOR ANALYSIS

Data coding is the process of assigning values or codes to survey responses to facilitate statistical analysis. Data entry is the process of entering survey data into a computer file for subsequent analysis. Whether or not you have data coding and entry to do depends on how data was recorded during the telephone interviews. Generally, if your data was collected by a commercial research firm, data coding and entry will be done for you. A commonly-used technique called "computer-assisted telephone interviewing" (CATI) automates the data coding and entry process.

Manual data coding and entry is a time-consuming project, especially when open-ended questions were included in the survey. Even if your data was collected on paper forms, coding and entry can be sub-contracted commercially at a very reasonable cost, with or without subsequent analysis. Ideally, data should be entered into a computer program that will run tabulations, cross-tabulations, and other statistical procedures. At a minimum, enter your survey data into a commonly-used spreadsheet or database program, most of which have some statistical analysis capabilities.

ANALYSIS AND REPORTING

The amount of time and energy devoted to data analysis and reporting – the process of understanding your results – will heavily impact the overall success of your research effort. At one extreme, consultants may analyze your data, make a final presentation and help you develop a plan to act on survey results. At the other extreme, data may be analyzed by a staff member or student researcher using whatever tools are available. Regardless of the level of assistance with data analysis and reporting, a familiarity with basic statistical analysis procedures will enhance your understanding of what can be done with your arts participation data.[25]

[25]A straightforward discussion of data analysis and reporting may be found in Surveying Your Arts Audience, Arts Endowment Research Division Manual, 1985, pages 57-65. The general principles behind summarizing survey results are covered in Blankenship and Breen's State of the Art Marketing Research, 1993, pages 249-290.

Analyzing Single Variables

The first step in analyzing data from an arts participation survey is tabulating responses to each question and computing useful statistics including percentages and averages:

- *Percentages* - the number of responses in a given category divided by the total number of valid responses. For example:

Q: In general, how important is it to you to be able to attend or to take part in arts activities and events? Would you say it is. . .

RESPONSE	Frequency	%	Valid%	Cum%
very important	98	24.4	24.9	24.9
somewhat important	203	50.7	51.6	76.5
not at all important	92	22.9	23.5	100.0
don't know/refused	8	2.0	missing	
TOTAL SAMPLE	**401**	**100.0**		

Source: San Jose area arts participation survey, 1992.

In this example, several percentages are computed: the *response percentage* (which accounts for all response options), the *valid percentage* (excludes missing cases and "don't knows" from the total sample size), and *cumulative percentage* (the running total of percentages on a continuous scale).

- *Averages* - what statisticians call *measures of central tendency*, come in three forms: the *mean* (the sum total of values divided by the number of cases), the *median* (the middle case in a series – half fall above the median and half fall below), and the *mode* (the most frequent response). All three figures have a different meaning in the example on the following page:

Q: On a scale of 0 to 10 with 0 meaning not at all likely and 10 meaning very likely, how likely would you be to make an annual contribution to a United Arts Fund drive, like a "United Way" for arts and cultural organizations?

RESPONSE SCALE	Frequency	%	Valid %	Cum. %
0 - not at all likely	35	11.6	12.4	12.4
1	12	4.0	4.2	16.6
2	7	2.3	2.8	19.1
3	16	5.3	5.6	24.7
4	9	3.0	3.2	27.9
5	58	19.3	20.5	48.4
6	16	5.3	5.6	54.1
7	27	9.0	9.5	63.6
8	19	6.3	6.7	70.3
9	21	7.0	7.4	77.7
10 - very likely	63	21.0	22.3	100.0
don't know/refused	17	5.6		
TOTAL SAMPLE	**300**	**100.0**		

Source: Anchorage (AK) cultural planning survey, 1993.

In this example, the mean response is 5.85. The mean was calculated by multiplying each number on the scale by its respective number of responses, summing these figures, and then dividing by the total number of valid responses:

Calculation of the Mean

(0 x 35)+(1 x 12)+(2 x 7)+(3 x 16) . . . = 1,656

1,656 divided by 283 valid responses = 5.85

Thus, on a scale of 0 to 10 (with 5 = average likelihood of making a contribution), respondents indicated a higher than average likelihood of supporting a United Arts Fund.

The median (or middle) response was 6, meaning simply that half responded 6 or higher, and half responded 6 or lower. In the table above, 137 people responded below 6 and 140 people responded above 6.

The mode, or most frequent response was 10, indicating a substantial group of strong supporters, but not descriptive of the entire sample. In this example, the mean figure seems most informative. Median figures are particularly helpful when data sets (such as income figures) are skewed by one or more extreme observations, since the value of the middle statistic is unaffected by extreme cases at one end or the other.

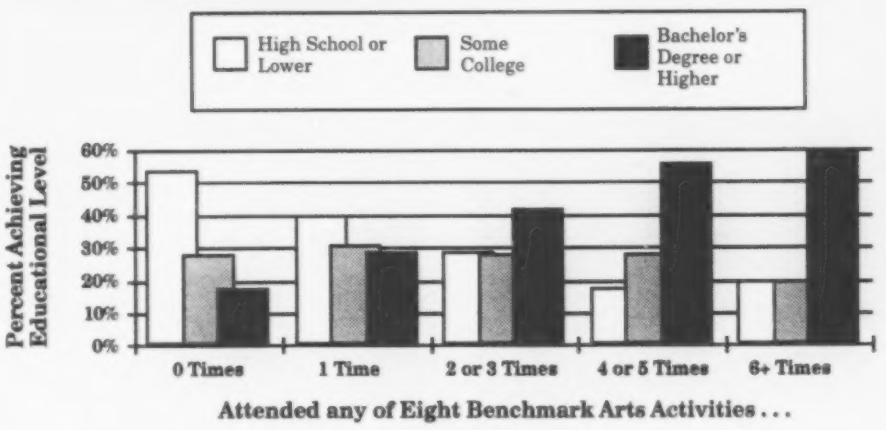
Analyzing Multiple Variables

Cross-tabulations are useful in measuring the amount of similarity between two sets of data. Selecting which variables to cross-tabulate is an important part of your analysis. For this reason, it is helpful to have someone familiar with arts issues play a role in data analysis. Demographic variables are frequently cross-tabulated with arts participation data to reveal underlying patterns. Additional relationships between variables should be hypothesized in your research case statement, and should be explored in your analysis. For example, you may hypothesize that interest in attending more often is related to frequency of participation, and construct an analysis to prove or disprove your theory. Another use of cross-tabulations is to obtain data on overlapping audiences between the various arts disciplines (e.g., what percentage of jazz attenders also attend ballet).

Graphs can effectively communicate the results of cross-tabulations. The example below relates frequency of arts participation with educational attainment. In addition to displaying results in tabular or graphical format, measures of statistical significance should also be reported, such as Chi-square, T-test, and F-ratio. The Chi-square statistic, for example, tells you when to conclude that the distribution of two variables is independent (or dependent). Proper interpretation of these statistics requires some knowledge of statistics, but no report is complete without them. Most computer software programs compute these statistics automatically for cross-tabulations.

A word of caution about cross-tabulations. Finding a relationship between two variables does not prove that one variable necessarily *causes* the other. Cross-tabulations cannot prove causality – a variety of other factors may

FREQUENCY OF PARTICIPATION BY EDUCATION LEVELS



Source: Summary Report: 12 Local Surveys of Arts Participation.

be at play. Rely on your intuition and knowledge of the survey subject matter to infer causality between two or more variables.

Advanced Statistical Procedures

Tabulations and cross-tabulations should satisfy most, if not all, of your analysis needs. However, it may be helpful for someone with statistical training to conduct further analyses. Several of the more advanced statistical procedures used in analyzing arts participation data include:

- *Regression Analysis* - used to measure the relationship between a dependent variable (y) such as classical music participation, and one or more independent variables (x1, x2, x3 . . .) such as education level, participation in childhood music lessons, etc., which might predict (y).
- *Factor Analysis* - a technique used to boil down a large number of variables into a limited number of dimensions for analysis.
- *Discriminant Analysis* - results from this analysis identify which factors contribute the most to a particular variable such as jazz participation. In the 12 Local Surveys, discriminant analysis was used to determine the demographic variables which best distinguish between those respondents who participate in the arts and those who do not.

Acting on Your Survey Results

How can your survey results be put to work? While some arts participation studies conclude with a final report or presentation, additional work remains to be done in most cases, depending on the original purpose of the

study. Further dissemination of survey results may be advantageous, including press conferences, written press releases, one-on-one meetings with elected officials, presentations at city council and various board meetings, and facilitated workshops for local arts managers. Look beyond the original purpose of your survey for additional applications of the data. A survey conducted for advocacy purposes, for example, might also produce valuable marketing data for local arts managers.

Generally, arts participation research has value to the arts administrator in three areas. All arts participation research has *knowledge-value*; it contributes to the collective understanding of the complex and changing arts participation patterns of Americans. In this sense, your research effort can benefit future studies, just as you benefited from the experience of previous researchers. Newly-gained knowledge may be shared with policy-makers and the public to inform their decisions and raise their awareness of arts issues.

Survey results may also have *decision-value* in that they contribute information to a decision process typically related to arts facility development, program selection, or other resource allocation. For example, survey results can provide crucial direction and momentum to cultural planning efforts. In some cases, planners may simply take research results under advisement; in other cases, key decisions are based largely on survey results – underscoring the importance of using scientific research methods. Individual arts groups may also make decisions based on survey results – most often related to ticketing, programming, and marketing issues.

Finally, survey results may have *creative-value* in the development of advocacy or audience development campaigns. Research findings may be translated into campaign themes (e.g., "Reno is one of America's best read cities." billboard campaign) or creative ideas might surface during data analysis, particularly when responses to open-ended survey questions are analyzed. Revisiting your data with a different analytical perspective (e.g., marketing or education) may prove especially worthwhile.

SECTION IV

APPENDIX

Sample Survey Instrument

Resources for Professional Assistance (listing of service organizations, etc.)

Selected Geography Definitions

Sampling Error Table

Census-Defined Demographic Cohorts

Bibliography on Public Participation in the Arts

SAMPLE SURVEY INSTRUMENT

1992 Survey of Public Participation in the Arts (long form), National Endowment for the Arts

July-December 1992

FIELD REPRESENTATIVE – *Ask SPPA-2 if respondent is 18 years of age or older*

2

INTRODUCTION – Now I have some questions about your leisure activities. The Bureau of the Census is collecting this information for the National Endowment for the Arts. The survey is authorized by Title 20, United States Code, section 954 and Title 13, United States Code, section 8. Your participation in this interview is voluntary and there are no penalties for not answering some or all of the questions. *(If PERSONAL INTERVIEW, hand respondent the Privacy Act Statement, SPPA-13.)*

PGM 3

1. The following questions are about YOUR activities during the LAST 12 months—between _____ 1, 19 ___, and _____ ___, 19 ___.

With the exception of elementary or high school performances, did YOU go to a live jazz performance during the LAST 12 MONTHS?

010 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

2. (With the exception of elementary or high school performances,) Did you go to a live classical music performance such as symphony, chamber, or choral music during the LAST 12 MONTHS?

011 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

3. (With the exception of elementary or high school performances,) Did you go to a live opera during the LAST 12 MONTHS?

012 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

4. (With the exception of elementary or high school performances,) Did you go to a live musical stage play or an operetta during the LAST 12 MONTHS?

013 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

5. (With the exception of elementary or high school performances,) Did you go to a live performance of a non-musical stage play during the LAST 12 MONTHS?

014 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

6. (With the exception of elementary or high school performances,) Did you go to a live ballet performance during the LAST 12 MONTHS?

015 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

7. (With the exception of elementary or high school performances,) Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the LAST 12 MONTHS?

016 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

8. (During the LAST 12 MONTHS,) Did you visit an ART museum or gallery?

017 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

9. (During the LAST 12 MONTHS,) Did you visit an ART fair or festival, or a CRAFT fair or festival?

018 ☐ No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

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10. (During the LAST 12 MONTHS,) Did you visit an historic park or monument, or tour buildings, or neighborhoods for their historic or design value?

019 0☐No

Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

11. With the exception of books required for work or school, did you read any books during the LAST 12 MONTHS?

020 0☐No

Yes – **About how many books did you read during the LAST 12 MONTHS?**

☐☐☐ Number of books

12. (During the LAST 12 MONTHS,) Did you read any –

Read answer categories

a. Plays? 021 1☐No 2☐Yes

b. Poetry? 022 1☐No 2☐Yes

c. Novels or short stories? 023 1☐No 2☐Yes

13. (During the LAST 12 MONTHS,) Did you listen to –

a. A reading of poetry, either live or recorded? 024 1☐No 2☐Yes

b. A reading of novels or books either live or recorded? 025 1☐No 2☐Yes

14a. (During the LAST 12 MONTHS,) Did you watch a jazz performance on television or a video (VCR) tape?

026 1☐No – *Skip to item 14c*

Yes – **Was that on TV, VCR, or both?**

2☐TV

3☐VCR

4☐Both

b. About how many times did you do this in the LAST 12 MONTHS?

027 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to jazz on radio?

028 1☐No

2☐Yes

d. (During the LAST 12 MONTHS,) Did you listen to jazz records, tapes, or compact discs?

029 1☐No

2☐Yes

15a. (During the LAST 12 MONTHS,) Did you watch a classical music performance on television or a video (VCR) tape?

030 1☐No – *Skip to item 15c*

Yes – **Was that on TV, VCR, or both?**

2☐TV

3☐VCR

4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

031 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to classical music on radio?

032 1☐No

2☐Yes

d. (During the LAST 12 MONTHS,) Did you listen to classical music records, tapes or compact discs?

033 1☐No

2☐Yes

16a. (During the LAST 12 MONTHS,) Did you watch an opera on television or a video (VCR) tape?

034 1☐No – *Skip to item 16c*

Yes – **Was that on TV, VCR, or both?**

2☐TV

3☐VCR

4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

035 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to opera music on radio?

036 1☐No

2☐Yes

d. (During the LAST 12 MONTHS,) Did you listen to opera music records, tapes, or compact discs?

037 1☐No

2☐Yes

17a. With the exception of movies, did you watch a musical stage play or an operetta on television or a video (VCR) tape during the LAST 12 MONTHS?

038 1☐No – *Skip to item 17c*

Yes – **Was that on TV, VCR, or both?**

2☐TV

3☐VCR

4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

039 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on radio?

040 1☐No

2☐Yes

d. (During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on records, tapes, or compact discs?

041 1☐No

2☐Yes

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18a. With the exception of movies, situation comedies, or TV series, did you watch a non-musical stage play on television or a video (VCR) tape during the LAST 12 MONTHS?

042 1☐No – *Skip to item 18c*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

043 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to a radio performance of a non-musical stage play?

044 1☐No
2☐Yes

19a. With the exception of music videos, did you watch on television or a video (VCR) tape dance such as ballet, modern, folk, or tap during the LAST 12 MONTHS?

045 1☐No – *Skip to item 20a*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

046 ☐☐☐ Number of times

20a. (During the LAST 12 MONTHS,) Did you watch a program about artists, art works, or art museums on television or a video (VCR) tape?

047 1☐No – *Skip to item 21a*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

048 ☐☐☐ Number of times

21a. I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to MORE OFTEN than you do now? I'll read the list. Go to –

Mark (X) all that apply.

053 1☐**Jazz music performances**
2☐**Classical music performances**
3☐**Operas**
4☐**Musical plays or operettas**
5☐**Non-musical plays**
6☐**Ballet performances**
7☐**Dance performances other than ballet**
8☐**Art museums or galleries**
9☐None of these – *Skip to item 22a*

If only one is chosen, skip to item 22a.
If more than one is chosen, ask –

b. Which of these would you like to do most?

054 ☐☐ Category number
00☐No one thing most

22a. The following questions are about your participation in other leisure activities.

Approximately how many hours of television do you watch on an average day?

055 ☐☐ Number of hours

b. During the LAST 12 MONTHS, did YOU go out to the movies?

056 1☐No
2☐Yes

c. With the exception of youth sports, did you go to any amateur or professional sports events during the LAST 12 MONTHS?

057 1☐No
2☐Yes

d. During the LAST 12 MONTHS, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?

058 1☐No
2☐Yes

e. During the LAST 12 MONTHS, did you jog, lift weights, walk, or participate in any other exercise program?

059 1☐No
2☐Yes

f. During the LAST 12 MONTHS, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?

060 1☐No
2☐Yes

g. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the LAST 12 MONTHS?

061 1☐No
2☐Yes

h. Did you do volunteer or charity work during the LAST 12 MONTHS?

062 1☐No
2☐Yes

i. Did you make repairs or improvements on your own home during the LAST 12 MONTHS?

063 1☐No
2☐Yes

j. Did you work with indoor plants or do any gardening for pleasure during the LAST 12 MONTHS?

064 1☐No
2☐Yes

23a. (During the LAST 12 MONTHS,) Did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?

065 1☐No – *Skip to item 24a*
2☐Yes

b. Did you publicly display any of your works?

066 1☐No
2☐Yes

24a. (During the LAST 12 MONTHS,) Did you do any weaving, crocheting, quilting, needlepoint, or sewing?

067 1☐No – *Skip to item 25a*
2☐Yes

b. Did you publicly display any of your works?

068 1☐No
2☐Yes

25a. (During the LAST 12 MONTHS,) Did you make photographs, movies, or video tapes as an artistic activity?

069 1☐No – *Skip to item 26a*
2☐Yes

b. Did you publicly display any of your works?

070 1☐No
2☐Yes

26a. (During the LAST 12 MONTHS,) Did you do any painting, drawing, sculpture, or printmaking activities?

071 1☐No – *Skip to item 27a*
2☐Yes

b. Did you publicly display any of your works?

072 1☐No
2☐Yes

27a. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the LAST 12 MONTHS?

073 1☐No – *Skip to item 28a*
2☐Yes

b. Were any of your writings published?

074 1☐No
2☐Yes

28a. Did you write or compose any music during the LAST 12 MONTHS?

075 1☐No – *Skip to item 29a*
2☐Yes

b. Was your musical composition played in a public performance or rehearsed for a public performance?

076 1☐No
2☐Yes

29a. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs?

077 1☐No – *Skip to item 30a*
2☐Yes

b. Did you purchase or acquire any of these pieces during the LAST 12 MONTHS?

078 1☐No
2☐Yes

30a. During the LAST 12 MONTHS, did you perform or rehearse any jazz music?

079 1☐No – *Skip to item 31a*
2☐Yes

30b. Did you play any jazz in a public performance or rehearse for a public performance?

080 1☐No
2☐Yes

31a. During the LAST 12 MONTHS, did you play any classical music?

081 1☐No – *Skip to item 32a*
2☐Yes

b. Did you play classical music in a public performance or rehearse for a public performance?

082 1☐No
2☐Yes

32a. During the LAST 12 MONTHS, did you sing any music from an opera?

083 1☐No – *Skip to item 33a*
2☐Yes

b. Did you sing in a public opera performance or rehearse for a public performance?

084 1☐No
2☐Yes

33a. During the LAST 12 MONTHS, did you sing music from a musical play or operetta?

085 1☐No – *Skip to item 33c*
2☐Yes

b. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?

086 1☐No
2☐Yes

c. During the LAST 12 MONTHS, did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance?

087 1☐No
2☐Yes

34. (During the LAST 12 MONTHS,) Did you act in a public performance of a non-musical play or rehearse for a public performance?

088 1☐No
2☐Yes

35a. (During the LAST 12 MONTHS,) Did you dance any ballet?

089 1☐No – *Skip to item 36a*
2☐Yes

b. Did you dance ballet in a public performance or rehearse for a public performance?

090 1☐No
2☐Yes

36a. (During the LAST 12 MONTHS,) Did you do any dancing other than ballet such as modern, folk, or tap?

091 1☐No – *Skip to item 37a*
2☐Yes

b. Did you dance modern, folk, or tap in a public performance?

092 1☐No
2☐Yes

37a. I'm going to read a list of some types of music. As I read the list, tell me which of these types of music you like to listen to?

Mark (X) all that apply.

093 ✱
- 1 ☐ **Classical/Chamber music**
- 2 ☐ **Opera**
- 3 ☐ **Operetta/Broadway musicals/Show tunes**
- 4 ☐ **Jazz**
- 5 ☐ **Reggae (Rĕg gāy')**
- 6 ☐ **Rap music**

094 ✱
- 7 ☐ **Soul**
- 8 ☐ **Blues/Rhythm and blues**
- 9 ☐ **Latin/Spanish/Salsa**

095 ✱
- 10 ☐ **Big band**
- 11 ☐ **Parade/Marching band**
- 12 ☐ **Country-western**

096 ✱
- 13 ☐ **Bluegrass**
- 14 ☐ **Rock**
- 15 ☐ **The music of a particular Ethnic/ National tradition**

097 ✱
- 16 ☐ **Contemporary folk music**
- 17 ☐ **Mood/Easy listening**
- 18 ☐ **New age music**

098 ✱
- 19 ☐ **Choral/Glee club**
- 20 ☐ **Hymns/Gospel**
- 21 ☐ All
- 22 ☐ None/Don't like to listen to music – *Skip to item 38a*

b. *If only one category is marked in 37a, enter code in 37b without asking.* **Which of these do you like best?**

099 ☐☐ Category number

00 ☐ No one type best

38a. Have you EVER taken lessons or classes in music – either voice training or playing an instrument?

100
- 1 ☐ No – *Skip to item 39a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

101 ✱
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM A

Refer to item 38b

Is box 1 or 2 marked in item 38b?

- ☐ No – *Skip to Check Item B*
- ☐ Yes – *Ask item 38c*

38c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

102
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

CHECK ITEM B

Refer to item 38b

If box 4 is marked in item 38b, ASK item 38d.

If not – Is box 2 or 3 marked in item 38b AND the respondent is under 25 years old?

- ☐ No – *Skip to item 39a*
- ☐ Yes – *Ask item 38d*

38d. Did you take any of these lessons or classes in the past year?

103
- 1 ☐ No
- 2 ☐ Yes

39a. (Have you EVER taken lessons or classes) in visual arts such as sculpture, painting, print making, photography, or film making?

104
- 1 ☐ No – *Skip to item 40a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

105 ✱
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM C

Refer to item 39b

Is box 1 or 2 marked in item 39b?

- ☐ No – *Skip to Check Item D*
- ☐ Yes – *Ask item 39c*

39c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

106
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

CHECK ITEM D

Refer to item 39b

If box 4 is marked in item 39b, ASK item 39d.

If not – Is box 2 or 3 marked in item 39b AND the respondent is under 25 years old?

- ☐ No – *Skip to item 40a*
- ☐ Yes – *Ask item 39d*

39d. Did you take any of these lessons or classes in the past year?

107
- 1 ☐ No
- 2 ☐ Yes

40a. (Have you EVER taken lessons or classes) in acting or theater?

108
- 1 ☐ No – *Skip to item 41a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

109 ✱
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM E

Refer to item 40b

Is box 1 or 2 marked in item 40b?

- ☐ No – *Skip to Check Item F*
- ☐ Yes – *Ask item 40c*

40c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

110
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

74

CHECK ITEM F

Refer to item 40b

If box 4 is marked in item 40b, ASK item 40d.

If not – Is box 2 or 3 marked in item 40b AND the respondent is under 25 years old?

☐ No – *Skip to item 41a*
☐ Yes – *Ask item 40d*

40d. Did you take any of these lessons or classes in the past year?

111 1☐ No
2☐ Yes

41a. (Have you EVER taken lessons or classes) in ballet?

112 1☐ No – *Skip to item 42a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

113 1☐ **Less than 12 years old**
* 2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM G

Refer to item 41b

Is box 1 or 2 marked in item 41b?

☐ No – *Skip to Check Item H*
☐ Yes – *Ask item 41c*

41c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

114 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM H

Refer to item 41b

If box 4 is marked in item 41b, ASK item 41d.

If not – Is box 2 or 3 marked in item 41b AND the respondent is under 25 years old?

☐ No – *Skip to item 42a*
☐ Yes – *Ask item 41d*

41d. Did you take any of these lessons or classes in the past year?

115 1☐ No
2☐ Yes

42a. (Have you EVER taken lessons or classes) in dance, other than ballet such as modern, folk or tap?

116 1☐ No – *Skip to item 43a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

117 1☐ **Less than 12 years old**
* 2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM I

Refer to item 42b

Is box 1 or 2 marked in item 42b?

☐ No – *Skip to Check Item J*
☐ Yes – *Ask item 42c*

42c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

118 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM J

Refer to item 42b

If box 4 is marked in item 42b, ASK item 42d.

If not – Is box 2 or 3 marked in item 42b AND the respondent is under 25 years old?

☐ No – *Skip to item 43a*
☐ Yes – *Ask item 42d*

42d. Did you take any of these lessons or classes in the past year?

119 1☐ No
2☐ Yes

43a. Have you EVER taken lessons or classes in creative writing?

120 1☐ No – *Skip to item 44a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

121 1☐ **Less than 12 years old**
* 2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM K

Refer to item 43b

Is box 1 or 2 marked in item 43b?

☐ No – *Skip to Check Item L*
☐ Yes – *Ask item 43c*

43c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

122 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM L

Refer to item 43b

If box 4 is marked in item 43b, ASK item 43d.

If not – Is box 2 or 3 marked in item 43b AND the respondent is under 25 years old?

☐ No – *Skip to item 44a*
☐ Yes – *Ask item 43d*

43d. Did you take any of these lessons or classes in the past year?

123 1☐ No
2☐ Yes

44a. (Have you EVER taken a class) in art appreciation or art history?

124 1☐ No – *Skip to item 45a*
2☐ Yes

b. Did you take this class when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

125 1☐ **Less than 12 years old**
* 2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM M

Refer to item 44b

Is box 1 or 2 marked in item 44b?

☐No – *Skip to Check Item N*
☐Yes – *Ask item 44c*

44c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?

126 1☐Elementary/high school
2☐Elsewhere
3☐Both

CHECK ITEM N

Refer to item 44b

If box 4 is marked in item 44b, ASK item 44d.

If not – Is box 2 or 3 marked in item 44b AND the respondent is under 25 years old?

☐No – *Skip to item 45a*
☐Yes – *Ask item 44d*

44d. Did you take any of these lessons or classes in the past year?

127 1☐No
2☐Yes

45a. (Have you EVER taken a class) in music appreciation?

128 1☐No – *Skip to item 46a*
2☐Yes

b. Did you take this class when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

129 1☐**Less than 12 years old**
2☐**12–17 years old**
3☐**18–24 years old**
4☐**25 or older**

CHECK ITEM O

Refer to item 45b

Is box 1 or 2 marked in item 45b?

☐No – *Skip to Check Item P*
☐Yes – *Ask item 45c*

45c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?

130 1☐Elementary/high school
2☐Elsewhere
3☐Both

CHECK ITEM P

Refer to item 45b

If box 4 is marked in item 45b, ASK item 45d.

If not – Is box 2 or 3 marked in item 45b AND the respondent is under 25 years old?

☐No – *Skip to item 46a*
☐Yes – *Ask item 45d*

45d. Did you take this class in the past year?

131 1☐No
2☐Yes

46a. What is the highest grade (or year) of regular school your FATHER completed?

132 01☐7th grade or less
02☐8th grade
03☐9th–11th grades
04☐12th grade
05☐College (did not complete)
06☐Completed college (4+ years)
07☐Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08☐Don't know

b. What is the highest grade (or year) of regular school your MOTHER completed?

133 01☐7th grade or less
02☐8th grade
03☐9th–11th grades
04☐12th grade
05☐College (did not complete)
06☐Completed college (4+ years)
07☐Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08☐Don't know

CHECK ITEM Q

Is this the LAST household member to be interviewed?

☐No – *Go back to the NCS-1 and interview the next eligible NCS household member*
☐Yes – *END INTERVIEW*

Notes

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The Survey of Public Participation in the Arts has been conducted in cooperation with a much larger multi-agency data collection program of the Bureau of the Census. Each cooperating agency has its own questionnaire for specific questions. General questions are asked separately and shared. Therefore, these questions are not included on the special forms for the Endowment's Survey of Public Participation in the Arts.

The following list names the data that is available for analysis in combination with the information collected on the questionnaire for the Survey of Public Participation in the Arts.

A. Geography

1. The following geographic data is available on the computer tape. It is possible to combine these with the arts participation data in many different ways including detailed correlation and regression analyses.

   a. Urban

   b. Rural (farm, non-farm, 10 acres or more, 10 acres or less)

   c. Population size of place (16 levels of population subdivision)

   d. Description of place (central city of an SMSA, central city of an urbanized area only, other incorporated place, unincorporated place)

   e. Standard Metropolitan Statistical Area (central city, SMSA-outside central city, outside SMSA)

2. The second group of geographic data that follows is available in tabular format only and requires a special contract with the Bureau of the Census. It is not possible to use the tabular data in more sophisticated correlations or regression analyses. The subdivision of the geographic data into the two groups and the limitations on the use of the second group are imposed by the Bureau of the Census to maintain the privacy of the individuals responding to the survey.

   a. State (name of state)

   b. County (name of county)

   c. Metropolitan status of county (in a single county SMSA, central county of a multi-county SMSA, suburban county of an SMSA)

d. Status of non-metropolitan counties (with places of 25,000 to 50,000, with places of 10,000 to 25,000, with urban places but no place over 10,000, no urban population)

e. SMSA (name of SMSA)

f. Population size of SMSA (5 levels of population subdivision)

B. Demography

The following kinds of demographic data are available on the computer tape and permits combination with the arts participation questions in many different ways including detailed correlation and regression analysis.

1. Race (White, Black, Other)

2. Origin (20 origin codes including German, Italian, Irish, French, Polish, Mexican-American, Puerto Rican, Afro-American)

3. Age

4. Marital Status

5. Sex

6. Relationship in household (husband, wife, son, etc.)

7. Highest grade or year of school attended or completed

8. Combined household income (14 levels of income subdivision)

9. Number of children in household

C. Housing

Many housing details are available on the computer tape. Examples of possible housing data that can be obtained are:

1. Type of housing unit

2. Telephone availability

3. Number of housing units in structure

4. Tenure of living quarters (owned, rented, occupied without payment of cash rent)

D. Occupation and Employment

The background data collected includes the standard questions used to develop the Department of Labor's employment and unemployment statistics. Data is available on the computer tape that is comparable with the regular federal reports on occupation and employment. These include:

1. Employment status (labor force status)

2. Reason for unemployment

3. Extent of job search efforts

4. Occupation

5. Type of employing organization

RESOURCES FOR PROFESSIONAL ASSISTANCE

The following national arts service organizations may provide lists of consultants or referrals for professional services in the area of research. Some also offer research publications.

1. American Association of Museums
   Technical Information Service and AAM Bookstore
   1225 Eye Street, N.W., Suite 200
   Washington, DC 20005
   (202) 289-1818

2. American Symphony Orchestra League
   777 14th Street, N.W., Suite 500
   Washington, DC 20005
   (202) 628-0099

3. Association of Performing Arts Presenters
   1112 16th Street, N.W., Suite 400
   Washington, DC 20036
   (202) 833-2787

4. International Association of Auditorium Managers
   4425 W. Airport Freeway, Suite 590
   Irving, TX 75062
   (214) 255-8020

5. International Society for the Performing Arts
   2920 Fuller Ave., N.E., Suite 205
   Grand Rapids, MI 49505
   (616) 364-3000

6. League of Historic American Theatres
   1511 K Street, N.W., Suite 923
   Washington, DC 20005
   (202) 783-6966

7. National Assembly of State Arts Agencies
   1010 Vermont Ave., N.W., #920
   Washington, DC 20005
   (202) 347-6352

8. National Assembly of Local Arts Agencies
   927 15th Street, N.W., 12th Fl.
   Washington, DC 20005
   (202) 371-2830

9. National Endowment for the Arts
   Research Office
   1100 Pennsylvania Ave.
   Washington, DC 20506
   (202) 682-5432

SELECTED GEOGRAPHY DEFINITIONS

Geography	Description
U.S. Census Division	The U.S. Census Bureau has divided all 50 states in the U.S. into nine regional divisions: New England, Middle Atlantic, South Atlantic, East North Central, East South Central, West North Central, West South Central, Mountain, and Pacific.
State, County	Defined by the U.S. Census Bureau.
ADI	"Area of Dominant Influence" - defined by Arbitron as a group of counties or county parts that define a television viewing area.
MSA (Census-defined)	"Metropolitan Statistical Area" - an urbanized area such as a grouping of counties generally with a population of at least 50,000.
Place (Census-defined)	Cities, towns, villages, boroughs, etc., which may cross county boundaries. (For example, census data is available on states, counties, places, census tracts and block groups.)
ZIP Code (Postal-defined)	The standard five-digit ZIP Code denotes the area of the country and the U.S. Postal Service delivery office for a particular address. There are approximately 36,000 ZIP Codes in the U.S.
Census Tract (Census-defined)	A relatively small unit of geography containing between 2,500 and 8,000 residents. Generally, census tracts do not cross county boundaries.
Block Group (Census-defined)	Census tracts are sub-divided into block groups containing between 200 to 300 households, on average. Block groups are the smallest geographies for which census data is publicly available.
ZIP+4 (Postal-defined)	ZIP+4 is a postal code assigned by the U.S. Post Office which facilitates address identification and mail sorting. In the ZIP+4 extension, the first two digits denote the delivery sector, which can be several blocks, a group of streets, several buildings or a small geographic area. The last two digits denote a delivery segment within the delivery sector. The delivery segment can be one floor of an office building, one side of a street, specific departments within a firm, or a group of Post Office boxes. Generally, a ZIP+4 contains between 5 to 15 households. There are over 23 million ZIP+4s in the U.S.

SAMPLING ERROR TABLE

Any value derived from the use of sampling methodologies reflects the "true but unknown" values which occur in the data. For example, simply because the mean age for survey respondents in a given area is 46, this number is not absolute. There is variability surrounding this "point estimate" – since it was derived through sampling techniques and not through a census of the entire area. Therefore, a standard error must be calculated to define the area surrounding the point estimate in which the actual "true but unknown" value lies. Sampling error is affected by three variables:

1. the sample size
2. the "level of confidence" desired
3. the sample statistic to be tested

The formulas for computing sampling error and other measures of variability may be found in a statistics textbook.[26] The table below lists sampling error rates for various sample sizes and survey results at the 95% confidence level.

For example, say that 21.5% of respondents to a survey indicated that they attended at least one stage play in the past year. If the sample size was 400, and you wish to know the margin of error, find the "Survey Result" row for "20% or 80%" then move over to the column for "Sample Size" equals 400. The figure you want is 3.92%. Therefore, you can say that the actual number of people in the population you sampled who attended a play in the past 12 months is 21.5% *plus or minus* 3.92% at the 95% *confidence level*.

MARGINS OF ERROR FOR SURVEY RESULTS

(95% Confidence Level)

	Sample Size								
Survey Result	100	200	300	400	500	600	800	1000	1500
5% or 95%	4.27	3.02	2.47	2.14	1.91	1.74	1.51	1.35	1.10
10% or 90%	5.88	4.16	3.39	2.94	2.63	2.40	2.08	1.86	1.52
15% or 85%	7.00	4.95	4.04	3.50	3.13	2.86	2.47	2.21	1.81
20% or 80%	7.84	5.54	4.53	3.92	3.51	3.20	2.77	2.48	2.02
25% or 75%	8.49	6.00	4.90	4.24	3.80	3.46	3.00	2.68	2.19
30% or 70%	8.98	6.35	5.19	4.49	4.02	3.67	3.18	2.84	2.32
35% or 65%	9.35	6.61	5.40	4.67	4.18	3.82	3.31	2.96	2.41
40% or 60%	9.60	6.79	5.54	4.80	4.29	3.92	3.39	3.04	2.48
45% or 55%	9.75	6.89	5.63	4.88	4.36	3.98	3.45	3.08	2.52
50%	9.80	6.93	5.66	4.90	4.38	4.00	3.46	3.10	2.53

[26]A widely used textbook on statistics is Statistics for Business and Economics, by James McClave and P. George Benson, 1985, Dellen Publishing Company, ISBN 0-02-378770-8.

CENSUS-DEFINED DEMOGRAPHIC COHORTS

In designing arts participation surveys, it is often beneficial to use standard demographic categories or "cohorts" defined by the U.S. Census Bureau. Survey results for a given geography can then be compared to Census data for the same area. Census data is widely available through libraries and commercial sources. Census cohorts for age, education, income, occupation, marital status and race/ethnicity are provided below, along with "alternative" cohorts which may be groupings of census cohorts or other categories used by researchers.

	Census Cohorts	Alternative Cohorts
1. Age	0 - 4 Yrs. 5 - 9 Yrs. 10 - 14 Yrs. 15 - 17 Yrs. 18 - 20 Yrs. 21 - 24 Yrs. 25 - 29 Yrs. 30 - 34 Yrs. 35 - 39 Yrs. 40 - 44 Yrs. 45 - 49 Yrs. 50 - 54 Yrs. 55 - 59 Yrs. 60 - 64 Yrs. 65 - 69 Yrs. 70 - 74 Yrs. 75 - 84 Yrs. 85+ Yrs.	Under 18 Yrs. 18 - 24 Yrs. 25 - 34 Yrs. 35 - 44 Yrs. 45 - 54 Yrs. 55 - 64 Yrs. 65 - 74 Yrs. 75+ Yrs.
2. Education (highest level completed)	0 - 8 Yrs. Some High School High School Some College Associates Degree Bachelors Degree Graduate Degree	Less Than High School High School Graduate Vocational School Some College/Associates Degree Bachelors Degree Some Graduate Study Graduate Degree
3. Income (total annual household income)	Under - $5,000 $5,000 - $15,000 $15,000 - $25,000 $25,000 - $35,000 $35,000 - $50,000 $50,000 - $75,000 $75,000 - $100,000 $100,000 - $150,000 Over $150,000	Under $25,000 $25,000 - $35,000 $35,000 - $50,000 $50,000 - $75,000 $75,000 - $100,000 $100,000 - $125,000 $125,000 - $150,000 Over $150,000

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	Census Cohorts	Alternative Cohorts
4. Occupational Status	Admin. & Management Professional Specialty Technical Support Sales Admin. & Clerical Private Household Occup. Protective Services Other Service Farming, Forestry & Fishing Precision Crafts & Repair Machine Operator Transportation & Moving Laborers	In-School Full-Time Working Full-Time (for pay) Working Part-Time (for pay) Unemployed/Seeking Work Homemaker Full-Time Volunteer Work Full-Time Retired
5. Marital Status	Married Single Previously Married	Married/Life Partner Single, Never Married Separated or Divorced Widowed
6. Race/Ethnicity	White Black American Indian Asian Chinese Asian Japanese Asian Indian Asian Korean Asian Vietnamese Asian Other Pacific Islander Other Hispanic* Hispanic White Hispanic Black Hispanic Amer. Indian Hispanic Asian Hispanic Other Non-Hispanic *independent of race	Alaskan Native Asian/Pacific Islander Black/African American Hispanic/Latino Origin Native Amer./Amer. Indian White, Not Hispanic Other

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Inquiries concerning the availability of microfishe or paper copies of these documents should be directed to ERIC Document Reproduction Service, Cincinnati Bell Information Systems (CBIS) Federal, 7420 Fullerton Road, Suite 110, Springfield, VA 22153-2852. Telephone (703) 440-1400 or toll-free (800) 443-ERIC. Fax number (703) 440-1408.

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About NALAA's Institute for Community Development and the Arts

The purpose of NALAA's Institute for Community Development and the Arts is to promote local government funding for the arts. This will be accomplished by educating local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. NALAA's Institute will also identify innovative community arts programs and nontraditional funding sources to enable local arts agencies and local civic officials to replicate or adapt these programs in their communities.

NALAA's Institute for Community Development and the Arts will:

- Examine innovative arts programs and nontraditional funding sources that address community development problems
- Strengthen the leadership roles of local arts agencies
- Build partnerships with local government leaders
- Stabilize and promote local government funding for artists and arts organizations

The Institute for Community Development and the Arts' Partnership is comprised of the following organizations:

U.S. Conference of Mayors

International City/County Management Association

National Conference of State Legislatures

National Association of Towns and Townships

President's Committee on the Arts and Humanities

National Endowment for the Arts

Bravo Cable Network

National Assembly of Local Arts Agencies

Sponsored in part by the National Endowment for the Arts, The Rockefeller Foundation and The Pew Charitable Trusts.

A PRACTICAL GUIDE TO ARTS PARTICIPATION RESEARCH

A Practical Guide to Arts Participation Research, National Endowment for the Arts Research Division Report #30, was first published in 1995 under a cooperative arrangement between AMS Planning & Research Corp. (the author), and the National Assembly of Local Arts Agencies (NALAA) through its Institute for Community Development and the Arts. The guide was commissioned by the Arts Endowment in 1993 and was published with permission. Additional copies may be obtained through NALAA. For information about the availability of other research reports and publications commissioned by the National Endowment for the Arts, write to the National Endowment for the Arts, Research Division, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

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The National Assembly of Local Arts Agencies was established in 1978 to represent the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. NALAA, in partnership with its field, takes leadership in strengthening and advancing local arts agencies through professional development, research and information, advocacy, formulation of national arts policy, and resource development for local arts agencies.

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